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THE METROPOLITAN MUSEUM OF ART

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COLLECTIONS

OF

ENGRAVED GEMS

*by W. C. King*

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PUBLISHED BY

THE METROPOLITAN MUSEUM OF ART

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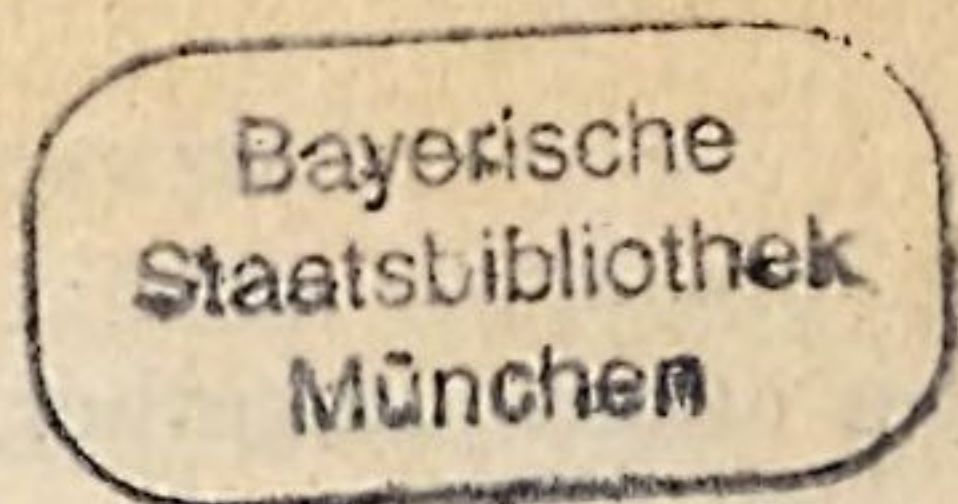
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## THE JOHNSTON COLLECTION.

### INTRODUCTORY NOTE.

*This collection of engraved gems was presented to the Museum in October, 1881, by its President, Mr. John Taylor Johnston.*

*It was made by the Rev. C. W. King, of Trinity College, Cambridge, a distinguished authority upon antique gems, between the years 1845 and 1877.*

*The gems, 331 in number, are ancient. More than two-thirds are Greek and Roman, the Roman greatly outnumbering the Greek. There are also 26 Sassanian and 20 Gnostic, with examples of Assyrian, Phœnician, Etruscan, Persian, Indian, and Christian. There is one Chinese seal; also a few modern imitations of the antique.*

*The order of arrangement is Mr. King's own, and the Catalogue has been printed from his manuscript almost without change. This manuscript bears the date February 28th, 1878.*

### INTRODUCTION.

It has been very truly observed that no man can properly write the history of any sect, unless he be himself a zealous member of the sect whose history he writes; and the same rule holds equally good for all writings upon the arts. No one is fitted to be a trustworthy guide in any department of creative art, unless he has begun his education by collecting with enthusiastic interest all the productions of that particular art that came within his reach, and paying (as Goethe remarks of this very study) "many a heavy fee for his apprenticeship." The writings of mere theorists, however learned and industrious, are after all mere compilations, which, even when taken from the works of others of larger knowledge in their speciality, prove valueless when referred to in cases of difficulty, through their misconception or neglect of what is really essential in their originals, and the prominence they give to purely accidental circumstances. For we always find that in his description of technical processes, the theoretical writer will enlarge upon unimportant details, and pass



over others altogether indispensable for the effecting of the end in view. To give a characteristic example—a writer upon gem-engraving in a certain standard work, gravely talks of gems being cut with blunt steel tools smeared with oil, omitting all mention of the harder substance applied in the form of powder, in which alone the power of cutting resides.

And what is even more to the present purpose, experience fully convinces us that, however great the knowledge of the favorite subject, however ample the explanations of the describer, they cannot be apprehended, so as to serve for any practical purpose, by the reader who has never possessed or handled the manufactured article for himself. I speak from my own knowledge, having in the course of my gem-collecting made acquaintance with probably every work of importance that has been published on the subject, and finding the little real instruction to be gleaned from them, unless their teaching was interpreted by the things themselves, either in my own possession or accessible in that of others. This is not meant in depreciation of the labors of my predecessors in the same walk, whose *dicta* observation has taught me how to understand and to employ; my own writings on the subject, notwithstanding the advantage derived from the toil of others, and my efforts to make up for their deficiencies, being quite as open to the same objections; which, in fact, I have frequently heard made against them.

I was a collector long before I ventured to become a teacher of the science, and had much to unlearn as well as to learn. He who proceeds upon the preconceived and popular notion that antique gem works must necessarily be beautiful, will have to pay dearly for the unsealing of his eyes, and will stock his casket with the prettinesses of Pichler and his school, in the bold belief that he enjoys the genius of Pyrgoteles. Circumstances favored my commencement as amateur; it was during a long residence in Rome and Florence, in the days when railroads were unknown, before the land was overrun with would-be men of taste, hunting every corner for “roba da forestiere” (as the natives sarcastically call worthless antiquities); when gems of all periods were still in abundance, and within the reach of people of moderate means. In after years, many large collections were dispersed in London, and through my acquaintance with the late Mr. Eastwood, through whose hands everything of importance of the sort then passed, I had the opportunity both of enlarging my knowledge,



by the study of innumerable specimens, and my collection, by the acquisition of many things that came within its scope. The lover of the classics finds nothing so congenial to his taste as these little monuments of antiquity, so replete with the spirit of the times from which they emanate ; they have the magic power to transport the scholar's mind through their contemplation to the scenes and feelings with which his favorite authors have made him familiar.

As a preface to this Catalogue, and in order to excuse to the uninitiated the admission into the cabinet of so much that "hath neither form nor comeliness that we should desire it"—it is necessary here to explain the plan upon which the collection has been formed. Its object was not to please the eye merely, but to appeal to the understanding, by exhibiting the progress of the art from the earliest to the latest times. The history of gem-engraving extends over a space of nearly four thousand years ; from its first invention in Chaldæa down to its faint and feeble existence at the present day. The materials for this history, in the want of all written records preserved from antiquity, are the well-ascertained productions of the seal-cutters who handed down from generation to generation the rules and processes of glyptics—Assyrians, Egyptians, Phœnicians (who first brought the art into Europe), Greeks, Etruscans, Romans, Byzantines, Arabs ; and, again, the Italians of the Revival, with their brethren of the last century, who renewed all its glories and rivalled the most flourishing days of the Roman Empire. Of these successive epochs, some produced nothing making any pretensions to beauty of form,—their aims were far higher in the opinion of their times : the object of the work was religious and supernatural, designed to secure the favor and protection of the Powers of heaven. Of such nature were the whole Assyrian and Egyptian classes, reaching so far down in time, unchanged in taste, as their latest representatives, the Kabbalistic and Gnostic amulets. Of all these schools the most characteristic examples have been patiently sought after and incorporated in this collection ; and the constant attention paid to this one object, viz., making it complete as a "cabinet d'érudition," to use the expressive French term, has been, as the catalogue will show, rewarded with very considerable success. Another thing kept in view during its formation was the procuring of types that were interesting as illustrations of history and mythology, particularly of those



legends whence the poets drew their themes, and which formed the grand repertory for the Greek and Etruscan artists. As for actual history, gems bear upon it in hardly any other way than by preserving contemporary portraits ; and occasionally by scenes of memorable events in patrician annals. Of these two sections, many curious, some unique, examples give importance to this cabinet ; such as the head of Caius Cæsar (No. 261), the marriage of Caracalla (No. 270), and the combat of Romans and Gauls (No. 166). There is again a class of the highest interest but of corresponding rarity—the memorials of primitive Christianity—and here also Fortune has thrown in my way a few precious examples, one of which, the Martyrdom (No. 62), is unrivalled in its line for its good composition as a picture, and its careful workmanship—very unusual qualities at so late a date. Farther on, it is my intention briefly to point out what subjects the ancient gem-engravers chiefly worked upon ; and as this catalogue has been drawn up according to subjects, a reference to each heading will show how far I have succeeded in procuring representatives of each of the sections into which it is divided.

A collection formed upon the principles just described supplies the only means for enabling us to discover the nature of the *mechanical processes*, or *technique*, used by the engravers of antiquity, and for understanding the scanty hints dropped by Theophrastus and Pliny upon this point ; for their words have received the most discordant interpretations from those theoretical scholars who seek to explain them. The invention of the lapidary's art is ascribed by the prophet Enoch to the angel Azazel, chief of the angels who took to themselves wives from among the daughters of men ; and, truly, he that has seen only its finished productions of lifelike forms, sunk with such apparent ease and softness into the most refractory of materials, may well deem the process due to supernatural inspiration. But if we begin the study with the engraver's first attempts, his art also, like all the others, will be found to have grown up by slow degrees out of rudeness to perfection. What gave man the first idea, a question so puzzling at first sight, becomes apparent when we consider that in primitive civilization *stone* preceded metal, as the instrument for all the uses of life. The first use the savage makes of the material, which he has learned from natural instinct to adapt to his wants, is to provide himself with weapons ; the next, to make ornaments for his person. The



manufacture of the latter from the hardest stones, chosen from the simple reason that such are the finest in color, and most susceptible of polish, is found in full operation among tribes the most widely separated, and the most discordant in habits and disposition. The Aztecs astonished even the Italian lapidaries of the sixteenth century by their skilful carvings in emerald, amazon-stone, and jade; the Red Men of our days cut elegant pipe-bowls out of translucent chalcedony, and the compact mineral named from such use; often decorating their work with the most elaborate grotesques of men and beasts; some Brazilian tribes actually perpetuate the Assyrian custom of wearing suspended round the neck, for talisman and ornament, "decus et tutamen," a large cylinder of chalcedony, perforated through the axis at the cost of time and labor absolutely beyond conception. The New Zealanders cut figures upon the hardest of all semi-precious stones, green nephrite, perfect as far as mechanical execution is concerned, though utterly barbarous, and incapable of expressing the artist's intentions, from their complete ignorance of drawing. All these primitive attempts are in relief; rudimentary *camei*, in fact—for ornament is the aim of the maker; their state of society not being sufficiently advanced to demand works in intaglio for signets, which otherwise would be produced by the same means, and with even greater facility. All these self-taught lapidaries proceed upon the same principles, suggested by the nature of things: they scrape down the surface with a sharp fragment of hard stone, and effect the drilling and polishing by means of silicious sand, rubbed in with a wooden point. Rude methods these, and apparently altogether insufficient, but found in practice effectual enough. The Coryphæus of Scottish archæology, Dr. Simpson, proved by experiment that with only a sharp flint, applied with a wooden mallet, he made infinitely quicker work on hard granite, in imitation of the Celtic carvings, than could be done with the best steel tools of the modern stone-mason. And such in principle were the instruments wherewith the Greek engravers produced those miracles of art that defy all modern competition; they merely increased their efficiency by substituting emery-stone (*naxium*) and copper for flint and wood. The earliest allusion to the engraver's tools is the prophet Jeremiah's "pen of iron with the point of a diamond," with which the sin of Judah was graven on their stony hearts, and on the horns of their altars; or, as the Vulgate



more accurately renders it, "*stylo ferreo in ungue adamantino.*" The ancient *adamas* signified corundum, before it came to be applied to the more precious substance that now engrosses the name. And Pliny informs us how it was applied in the form of a splinter fixed in an iron style, literally "an adamantine talon," cutting into the hardest substance with the greatest facility.

With this adamant-point, therefore, and emery-powder, applied with the drill (Pliny's "*ferrum retusum*"), did the Greeks, did the Etruscans turn out their most finished works. The modern practitioner acts upon the same principles; the sole improvement he has made is to reverse the mode of employing the cutting medium; the drills, charged with emery or diamond-powder mixed with oil, being set in motion by a turner's wheel, and the gem, cemented on a handle, applied to their points; instead of the drills being worked by hand with a bow upon the face of the gem. The chief difference, however, between the ancient and the modern practice, is that the former depended much more upon incision with the diamond-point, directly applied, in the manner of the graver on wood-blocks, by which greater freedom of touch was attained than by the mechanical operation of the wheel. When the Italian artists, early in the last century, taught by the celebrated Flavio Sirletti, sought to recover the lost Greek style (utterly diverse from that of the Revival), they again introduced the diamond-point into their practice, and thus attained such results that many of the "fine Greek works" now adorning national and patrician cabinets are in reality due to their ingenuity and taste.

Very strongly characterized examples of each step in the processes of the art are supplied by some of the works here collected. The great Assyrian Cylinder, which heads the list, from the largeness of the figures upon its surface, enables us plainly to understand the means by which they were produced—by sinking drill-holes at their terminations, and scooping out the required hollows by repeated scraping with the point of some harder mineral. The succeeding cylinder, being much later in date, displays the operation of the same instruments, now brought by long practice to complete perfection; for the precision of the work leaves nothing to be desired, although it becomes apparent upon minute examination that it was produced by no more elaborate means than those used for the primitive example. The large Phœnician piece, with the Hippocampus, Lion, and Bull



(No. 287), left for some reason unknown in an unfinished state, is very instructive, as showing how the engraver commenced operations by boldly cutting out his figures with the sharp fragment of corundum, leaving them to be polished by an after-process; which probably consisted in rubbing in the emery-powder with a leaden point.

The Phœnicians, visiting every coast and island in search of metals, carrying their own manufactures for barter with the natives, amongst which jewelry formed an important article of trade, introduced their engraved scarabei amongst the insular Greeks, and afterward amongst the Etruscans, doubtless in the character of talismans rather than of simple signets; and inspired both nations with a love for engraved gems that no foreign importations could satisfy. Most interesting is it to examine the primitive essays of the Greeks in the novel art; first manifesting themselves in the shape of pebbles from the Ægean sea-beach, engraved with antelopes, goats, and bulls, like the Phœnician scarabei; but already evincing a spirit and a movement generally wanting even to the most perfect of their models. The great Stag in sapphirine chalcedony, coming from Cyprus (No. 304), and the Sphinx at play (No. 311), beautifully exemplify this naturalization of Oriental art; for the workmanship in both continues pure Phœnician, but the life and freedom of the design is already Greek.

The few Etruscan scarabei selected for this collection also set in a clear light every stage of the art as carried on by that ingenious race; the Kneeling Bull (No. 297) is quite Assyrian in style and mode of execution; the Bull *regardant* (No. 298) agrees so closely with that seen on the coins of Sybaris, that its date may safely be assumed as that of the flourishing times of that celebrated city; the Pallas advancing to the combat (No. 97) must be reckoned amongst the earliest attempts to represent Hellenic deities in human form upon a gem; whilst the Capaneus (No. 242) is an unrivalled instance of the perfection to which the Etruscans (or perhaps the Greco-Italians in this case) had carried figure-drawing in the fifth century before our era. In the archaic Greek style, as distinguished from the imitated Phœnician, the Indian Bacchus (No. 182), the Centaur of the Zodiac (No. 136), and the Carousing Fauns (No. 188), display the mechanical part now arrived at a state never afterwards to be surpassed, and seldom to be equalled. And when we come to what is called the



“Perfect” period of the same school, the great Apollo Delphicus (No. 117), and the other Apollo in peridot (No. 118), are such worthy representatives of that famous epoch in the history of art, that few others can be found able to compete with them, even in the most extensive collections. The Roman gems in the collection (necessarily by far the most numerous) offer every variety in the method of execution—some of them, as the great Serapis bust in beryl (No. 79), being worthy of the best age of Greek art; and the same praise may be given to certain of the portraits; but, as a general rule, the value of the works of this period consists in the archæological instruction they convey, and not in the excellence of their workmanship. Some curious insight into the method of cutting intagli is obtainable from the large, coarse talismans of a very low date, when the *mécanique* employed appears to have been as rude as at the very birth of the art; and the solitary Byzantine specimen, the Christ among the Doctors (No. 64), has been executed in some peculiar manner as hard of comprehension as the subject itself. Lastly, in the Sassanian class, largely exemplified here, a remarkable change is experienced in the method of execution. The outlines manifest that they were cut by a different process from the contemporary Roman gems: they make it evident that the engraver depended upon a coarse wheel, largely assisted by the drill, for producing as expeditiously as possible his innumerable portraits, figures of mystic animals, and religious symbols. The primitive Indian, or Bactrian (for gem-engraving was unknown in India before the Macedonians introduced it), belong both in taste and workmanship to the Sassanian class, and in many instances cannot be distinguished from them. All the country north of the Indus (the district which alone furnishes these antiquities) was then part of the Sassanian Empire; its native works, therefore, can only be recognized with certitude when they bear inscriptions in other characters than Pehlevi; or else figures of Puranic deities—abominations in the eyes of the disciples of Zoroaster. But a curious and indisputably Indian work is the bust of the Saca chief (No. 30); formerly mistaken for early Persian, and published as a Satrap of Salamis.

During the whole extent of the Middle Ages, from the reign of Charlemagne to the middle of the fifteenth century, the art in Europe slumbered, giving but the faintest and rarest tokens of vitality, in representations of religious subjects—helpless and



unutterably barbarous attempts ! Such relics are necessarily the most difficult of all for the gem-collector to obtain ; they are, however, stamped in the most unmistakable manner with the character of their epoch ; and the unparalleled uncouthness of the piece already described as mediæval *Byzantine* (No. 64) may perhaps rather justify its attribution to *Gothic* Europe.

Of the Revival, a few specimens have been admitted here, chiefly in the line of portraits. As for groups, it would be difficult to meet with one that exhibits more forcibly in every point the contrariety of the taste of its period to the antique, than does the Hercules and Antæus (No. 225), with its exaggerated exertion and violent movement of every part of the composition, even to the mane of the lion's hide—so antagonistic to the principle of repose that pervades every antique design,—coupled with the vigorous and correct drawing of the figures, and the highly finished execution of the intaglio itself

A few modern works make the chain of succession complete. Rega, who flourished at the beginning of this century, acknowledged by all the head of the Italian school, and the one that had imbibed the most of the old Greek spirit, is worthily represented here by his Head of Pallas (No. 100). The Poniatowsky Gems, those dangerous snares for the inexperienced collector, ought to find a place, for a few out of their host, in every cabinet, for the warning of the unwary ; and as examples of every peculiarity *not* to be found in antique intagli ; with their huge dimensions, fictitious signatures, poetical legends treated in the taste of opera scenes, and generally careless, though effective, execution. Some few, however, for beauty of drawing, and yet more of material, must escape the general condemnation, and of these the very best that ever came under my notice is the magnificent amethyst, with Psyche opening the casket of Beauty (“pyxis formositatis”), in which the artist seems fully inspired with the spirit of Apuleius (No. 181).

Enough has now been said about the mechanical processes of the art ; and in what way their peculiarities, as contrasted with the modern practice, are illustrated by the productions here brought together. The fitting sequel will be a few remarks upon the nature of the *subjects* most commonly chosen for signet-devices by the nations of antiquity—for these also furnish criteria of genuineness never to be overlooked by the collector. Some such preface is necessary to this “Catalogue of Subjects,” of



which the descriptions have been made as full as the means at my disposal allowed, in the intention that the book might exhibit to the novice what great classes of types were selected for such a purpose, and why they were so congenial to the spirit of antiquity ; whilst others, with stronger recommendations to modern taste, are almost entirely neglected. Again, this catalogue aims at showing in what manner the themes thus selected were handled by the artists of antiquity—a point in which so marked an opposition exists to that of the Revival, that the arrangement of the subject often decides the question of the authenticity of the work, in cases where the mechanical execution would lead us into error.

Persons looking for the first time over a collection of really *antique* gems are surprised at the simplicity of the designs, the absence of all attempt at pictorial effect, the stiffness of the drawing, the innumerable repetitions of the same ideas with but slight modification ; but above all by the want of all scenes taken from the history of the times when the gems were engraved, or, indeed, from the actual history of any period. At the revival of learning, the men of taste could not reconcile their minds to such deficiency in the monuments they so passionately admired, and just as the mediæval scholars saw in every intaglio the “work of the children of Israel in the Wilderness” (whence the popular name *Pierres d'Israel*), and took a triple mask for the Trinity in person, a Jupiter with eagle for St. John the Evangelist, and Melpomene with her attributes for Salome with the Baptist's head—so did these classicists torture the simplest types into things of deeper meaning, making the last-mentioned figure a Queen Tomyris exulting over the head of Cyrus, or else Calliope consulting the oracle of Orpheus ; and the Bacchante with serpent, Cleopatra applying the asp to her breast—following, with implicit faith, the guidance of the very learned, but not wise, Leonardo Agostini. It was not long, therefore, before the innumerable host of engravers, who sprang up through the sixteenth century, and form the so much talked of *Cinque-cento* school, set themselves to work to meet this craving ; and gratified the learned with episodes from Virgil, Ovid, and Livy ; angry republicans with Deaths of Cæsar, and portraits of Brutus with his dagger ; and the professed ascetics with scenes of forbidden pleasure of the most outrageous indecency. The supply was kept up as long as fashion patronized the glyptic art ; and



culminated in the days of our grandfathers in the crowning absurdity of the Poniatowsky gems ; regular pictures in stone, or portraits of all the notabilities of antiquity, each authenticated with his proper name, and artist's signature. This gigantic fraud, when brought into the London market, gave the death-blow to the mania for gem-collecting, which had risen to its height under the patronage of the tasteful Josephine, in the brilliant days of the First Empire. Concurrently with the manufacture of the impossible antiques just passed in review, flourished that of careful *imitations* of genuine works, signed with the names of supposititious artists—for since the beginning of the last century a strange hallucination had possessed the world that no gem could be of any importance unless so certified from antiquity. This was an utterly groundless theory ; but held by many amateurs to the present day, and fostered by the dealers from a regard to their own interests : for, on dispassionately considering all the alleged examples, as well as the arguments derived from the nature of the case, every rational amateur is now come to the conclusion that the artist never put his *own* name upon his work, except on a very few gems of exceptional magnitude, and those, too, not intended for signets.

Having thus cleared the ground of large classes of works pretending to be antique, but betraying their recent origin by their very nature, independently of their execution, we now proceed to consider what really were the subjects on which the engravers of ancient times exerted their skill. At the first birth of the art, it is apparent from every circumstance that the chief object of the gem, whether cylinder, cone, or scarabeus, was that of a *talisman*, intended to conciliate the favor of the supernal Power, whose image, symbol, or attribute decorated its surface. Its secondary use was that of a *signet*, for securing the receptacles for things of value, by means of a seal of clay affixed to the lid or door, which kept off pilferers through the fear of detection ; and lastly, as civilization advanced with its manifold requirements, the seal *attested* documents, as does the modern “signature,” which in truth derives its name from the older practice, for it literally means the “act of sealing.” As necessarily follows from this primary intention, all Assyrian and Egyptian signets confine their subjects to religion, deities, sacred animals, and the ceremonies of divine worship. This rule holds good for Egypt to the very last ; when, under the Roman domination, the primæ-



val religion of the Pharaohs sets amidst the clouds of Gnosticism. This transition is well exemplified in the Egyptian series here offered to view; Alexandria, as long as gem-engraving was carried on, having become the grand manufactory of talismans for the Roman world. But the spirit of Assyrian art suffered a complete revolution after the Persian conquest; those Puritans of the ancient world banished all idolatry from the signet, substituting portraits of the king, the patron, or the owner, religious symbols of the nature of Hindoo caste-marks; and animals, either in their natural shape, or curiously combined of several others, typifying the Divine attributes. Assyria was the land that really gave birth to the Sphinx, Pegasus, Gryphon, Harpy, and Triton—all of which swarm upon the gems of the second Achæmenian dynasty, classed under the head of "Sassanian works."

This brings us to the *Phœnicians*, who, though not the inventors, were the great improvers of the mechanical part of gem-engraving, and the true authors of its practice in Europe. These merchants, seated in the debatable land between Egypt and Assyria, adopted by turns the creed of the stronger neighbor; their scarabei, therefore, glorify the gods of Babylon and of Memphis with complete impartiality. But the Phœnicians, in this branch, as in vase-painting, chiefly delighted and excelled in the figures of animals—the ibex, the lion, and the bull—all understood in a mystic sense, and meant to render the wearer well-pleasing in the sight of the god whose attribute he carried about him. The ideas that lay under these representations have been explained wherever their types occur in the catalogue. The earliest pupils of the Phœnicians were the Greeks of the Ægean, who, as already remarked of the mechanical part, learnt the lesson so well that it is at first hard to distinguish the copy from the original. But the Greeks rejected the monster gods of their teachers, for whom there was no place in their own more cheerful mythology; and limited their early attempts to animals of the same species, and doubtless taken in the same sense, as those so popular with their Semitic instructors. Of this first stage of Greek art, the collection possesses some remarkable examples, such as the sapphire cone with the Oriental Hermes (No. 3), and the Lion and Bull in deadly combat (No. 289). It was long before the Greeks attempted the human figure, and that only in representing deities; and even this innovation was



reprobated by the devout, who, like Pythagoras, forbade the wearing of divine images in signets, for fear of the profanation to which they were unavoidably exposed. A very primitive attempt at embodying the ideal of a Hellenic deity will be seen in the Bearded Head of Hermes (No. 151). As for portraits done from the life upon gems, both history and existing monuments agree in fixing their first appearance in the reign of Alexander. Even in the highest period of Greek art, the gem-engraver confined his labors to heads, single figures, and animals; innate good taste preventing him from overcrowding the narrow field of the gem with a multiplicity of details, as the practitioners of other countries had too frequently attempted, with such ill success.

From Greece, whether Asiatic or insular, the art was soon carried to her colonies in Italy, who had so far outstripped the mother-country in power and opulence as to win for their adopted one the title of Magna Græcia. With these Italo-Greeks must be coupled the Etruscans, so inseparably mixed up with them in all things relating to the arts, and above all in this branch—whether they were first initiated in it by the Pelasgic Greeks, who had long preceded them in settling in the most advantageous localities on the Adriatic and Mediterranean coasts of the peninsula, or whether both nations had independently derived their knowledge of the art from the Phœnicians.

As necessarily results from their origin, the earliest gems found in Italy are scarabei: they present the figures of animals, amongst which bulls and cows largely predominate; but in execution much inferior to their Phœnician prototypes; all the work being put in with a coarse drill, without the subsequent finishing of details with the diamond-point. To a somewhat more advanced stage belong the Fauns, and the Hercules, the latter a special favorite with the Etruscans, either as identified with the Syrian Baal, or more probably as the progenitor of the royal line of Sardis and of Veii. Last of all, those exquisitely finished scarabei, which some assign to the Greco-Italians, display the Hellenic gods in the archaic types; and even episodes from Homer and the Tragics; but they bear a very small proportion in number to those of barbarous *fabrique*; and it may be questioned whether they do not entirely emanate from those opulent and refined cities, Metapontum, Sybaris, Posidonia, and the rest, to whose coins they show so striking an affinity both in design and in ornamentation.



Magna Græcia is in truth the great source of our so-called "Greek" gems, for it is evident from allusions in the classics, and equally so from the peculiarities in the execution of the coin-types of the two countries, that gem-engraving (by its nature an Oriental art) was never cultivated to any great extent upon the mainland of Hellas. It was the tasteful and luxurious Greeks of Sicily, Campania, and Tarentum who bequeathed to us such stores of intagli, in the shape of ring-stones, no longer *scarabei*, so exquisitely engraved with legendary scenes; which, it is curious to note, were all taken from the popular dramas of the age. Of these the cabinet offers interesting specimens in the Telephus recognized by Hercules (No. 223); the Jason consulting the Pythian oracle (No. 329); and the Orestes visiting his father's tomb (No. 245). The still early period that produced these beautiful pieces, so replete with the soul of ancient poetry, is evinced by the fact that no portraits are included in their number, large as it is, and even the heads of deities are of the rarest possible occurrence amongst them—an observation which equally applies to the archaic coins of the Italiote Greeks.

Etruria first, and then Campania, supplied Rome, "ferum victorem," with workers in all the arts of polished life, more particularly in the one we are considering. Consequently, the first Roman gem-workers partake much of the Etruscan character. But those that can be confidently placed to the account of the Republic are very scarce indeed before the times of Pompey. In fact, Pliny observes that it was the capture of the treasures of Mithridates which first inspired the Romans with a mania for gems of every kind. Julius Cæsar is noted as a passionate collector of gems "by the old masters." For, in previous times, as the great antiquary Ateius Capito records, the Roman signets were simply incised in the face of the ring itself, whether its metal were gold or iron. In this respect, they followed the example of the European Greeks and their earliest colonists, whose ancient settlements (like Cumæ, oldest of them all) yield nothing to the explorer but signets cut in metal. For the Romans, according to Pliny, adopted the custom of wearing finger-rings from "the Greeks"; who, in truth, were the first to set the example of such a mode of carrying the signet. For all the nations that preceded them had carried the seal suspended about the neck (sometimes also tied round the wrist); as, in fact, was sometimes



done as late as the days of good Queen Bess. Thus, Pope says of Belinda's golden hair-bodkin :

“The same, his ancient personage to deck,  
Her great-great-grandsire wore about his neck  
In three seal-rings, which, after, melted down,  
Formed one huge buckle for his widow's gown.”

But to return to the Romans and their glyptic art—a few intagli exist, which, from their exact conformity in style with the types of certain Consular denarii, can be without dispute referred to the same period—the last century of the Republic : convincing proofs of which will be found in the portrait of Marcellus (No. 256), and the combat of Romans and Gauls (No. 166). But such is the rarity of similar works, that for all practical purposes the Roman series may be taken as beginning with the Empire itself, and the works themselves fall into a few great classes.

Of these, the first and the most characteristic of the new order of things—the recasting of the whole Western world in the Roman mould—is the sudden and immense development of the line of *portraits*. From the foundation of the city the patricians had preserved the likenesses of their ancestors in waxen masks, moulded upon the face of the deceased ; as they grew in wealth, the same motive had peopled the *atria* of their palaces, the public halls and temples, with innumerable statues taken from the life ; and these, as soon as the mechanical ability came to their command, were transferred in miniature to the signet. The earliest recorded instance of such a practice is the portrait of Scipio the Elder, worn by the head of the family in succeeding generations ; and next, that of P. Cornelius Lentulus, which bore such fatal witness against his grandson, the unlucky radical and ally of Catiline.

Growing bolder with the advance of taste, the great took to sealing with their own portraits, as did Augustus in his latter days, though he had at first used that of Alexander. But reverting to the old rule, the portrait of Augustus became the state seal of the successive members of his family, until Galba, having no Cæsarian blood in his veins, changed it for an old family device of his own. Imperial portraits abound in every variety of style, from the highest down to the most sketchily and cheaply done—for people testified their love for every popular prince by carrying about his similitude on their finger, serving as a kind of tutelary god ; a custom that accounts for the frequency of gems of Augustus, of the youthful Nero (whose advent was hailed as the opening of the



second Golden Age), and of M. Aurelius. Portraits of other persons grew abundant from a variety of motives—would-be philosophers displayed on their fingers the heads of Socrates, Plato, Epicurus; poets sealed their letters with Homer, Alcæus, and Sappho; and even of their brethren, the favorites of the day—for Ovid alludes to his own likeness being thus in vogue; lastly, but doubtless as prolific a source as all the rest put together, lovers carried in their rings the images of their flames, in order that, as the ascetic Clemens remarks, “they may not be delivered for a single moment from the torments of desire.” Of all these classes of portraits this catalogue offers illustrations; the most important historically being the Janus-bust of Diocletian and Maximian (No. 273); the most amusing, that specimen of the class so strongly reprobated by the Alexandrine saint, where the fair one’s likeness is accompanied with the ejaculation, “*Amo te ego!*” (No. 276.)

The next great division of subjects popular at Rome comprises the deities, whose protection was thus courted by their respective votaries; but who, from the immense preponderance of certain types, appear to have been reduced by this time to a very limited number. As might be expected, *Mercury*, the god of this life, and *Serapis*, of that which is to come, are those that, from the great preponderance of their images, appear to have been held in highest veneration. Of this Serapis-worship, which, leagued with the Mithraic, so long contested the dominion of the world with early Christianity, some examples of extreme interest, on account of their profound symbolism, are presented here; of which may be specified the Serapis as god of Time (No. 83), and the same god with Isis as the Earth, with the singular invocation of the latter (No. 81).

*Venus* with her Cupids furnished the engravers of the two first centuries of the Empire with a never-failing stock of pretty devices, often displaying much poetic fancy in their composition. So, too, does *Bacchus*, with his tutor, Silenus, and retinue of Fauns and Satyrs. With the jolly god in nature are allied all the numerous scenes connected with the drama—itself at the beginning a Dionysiac ceremony; but the prodigious abundance of *Masks*, in every variety of workmanship and date, can only be accounted for by supposing that by this time they were looked upon as mere amulets. That such was the virtue of the Gorgon’s Head is declared by Lucian, which sufficiently explains why the type, variously treated, occurs so numerously on our gems; and



besides, the belief is clearly set forth in the inscription upon our jasper Medusa of Roromandares (No. 58).

*Amulets* and *Talismans*, as any one who knows the spirit of the Lower Empire will expect, furnish out a well-stocked section of our cabinet ; they emanate from various religions, but chiefly from Magism, and merge insensibly into the Gnostic class. The spread of Oriental doctrines had greatly stimulated the study of astrology ; a science so intimately connected with the worship of the Great Powers of Nature, into which all the vital religion of the times had gradually resolved itself. As a necessary consequence, Zodiacal figures, which secured the influence of the wearer's natal star, are very common upon gems. Curious monuments of this influence of astrological ideas are the Sagittarius (No. 136), belonging to a very early period, apparently Etruscan, and the unexampled composite Scorpio-Capricorn, the style of which announces the third century (No. 141).

Of the things pertaining to religion represented on our gems, the apparition of the earth-born Tages (No. 230) is an important example, as its fulness of detail places its meaning out of doubt ; and the Sacrifice to Priapus (No. 206) depicts the propitiation of the generative principle of Nature with an expressive *naïveté* of which few similar examples can be found in really antique works.

The last great family of signet-devices is that of *animals*, terrestrial and marine, wild and tame ; multitudinous truly, and in many cases well drawn ; though the degeneration from the old Greek spirit is more sensibly felt in this department than in any of the preceding. Such animal types were adopted as family badges from several motives, some of which can be clearly made out ; others conjectured with some probability. At the beginning, the old religious notion of the connection between deity and attribute evidently directed the choice, as is apparent from the constant repetition of those symbols of Baal-worship, the Lion and Bull, the Lion pulling down the Stag, and the like ; the deeper meaning of which is testified by their regular appearance on those primitive monuments, whose grave character admitted of nothing unconnected with religion.

In the next place, the fondness of the Romans (as great as that of our mediæval forefathers) for the *rebus*, led them to represent their own cognomens by these "canting arms," as the Consular coins plentifully evince, with their types of the Calf of Vitulus, the Bull of Thorius, the Foot of Crassipes, and many



others in the same way—not to omit the famous Frog on the signet of Mæcenas, in allusion to the Etruscan word from which the old Lucumo of the marshes of Volterra had derived his name.

Nothing further is needed to explain why all collections swarm with gems of *horses* and *cars* (generally in a poor, late style) than to recollect the Roman mania for the games of the Circus—a passion which went on growing in fervor to the very last days of the Western Empire. Our catalogue furnishes a curious illustration of the irregular means taken by the turfites of those days to ensure success, in the likeness of the racer “Tiberis,” with the talismanic addition concealed behind (No. 302); evidently designed to secure the favor of the mighty Abraxas for his exertions on the course.

The combination of the heads of birds, beasts, and fishes, mingled with Bacchic masks, into the well-defined figure of some animal or object—and which go by the name of *Grylli*, *Chimæra*, and *Symplegmata*—is entirely the creation of Roman fancy; and immense ingenuity is often displayed in the construction, and equal technical ability in the working out of these singular caprices. That a deep, doubtless talismanic sense was couched in these devices, is placed beyond doubt by one of them being taken for a coin-device by the family Valeria, and something has been attempted in explanation of the idea in describing in this catalogue a gem of this very type (No. 324), and evidently belonging to the same family and date as the coin. Of these *Grylli* this cabinet includes a very complete series, as I have always, during its formation, kept in view the acquisition of every variety of type, and have been fortunate in obtaining some hitherto unpublished; such as the Grape-cluster of Bacchic Masks (No. 197), and the very elaborate Helmet, made up of the fox and boar (No. 322).

The *insignificant appearance* of the gems in this collection will, it must be expected, unfavorably prejudice the inexperienced observer with respect to their real importance; it is therefore necessary for him to understand, *in limine*, that *really* antique intagli are almost invariably of the size best suited for setting in finger-rings. The signet was the end for which all engraved gems were destined by their very nature and final cause; the few exceptions in point of magnitude being either stones of great natural beauty, appropriate as ornaments for the dress, or for



mounting in plate, or else they are rudely engraved jasper amulets meant to be framed in base metal and worn about the neck, as their name, *periapta*, signifies—a superstition handed down from the immemorial usage of Egypt. This distinction in size is in fact one of the criteria that serve in discriminating the ancient works from the modern: in the latter, the engraver's only object was to display his art to the best advantage; his productions being intended, like other works of sculpture, for the delectation of the eye alone; not for the practical purposes of life; they were to be treasured up in the cabinet; not to be carried about on the finger. In consequence of this change, ever since the Revival, the engraver, when he wished to do his best, has chosen a larger field for the exercise of his skill, and freed himself as much as the nature of the material allows from the ancient limitations of space. Of course, the numerous class of imitators, especially during the last century, who had no other ambition than that of exactly reproducing the antique, in the way of trade, for entrapping the wealthy and uncritical amateur, paid the same scrupulous attention to the point of measurement as to all the other peculiarities of their models.

As for works in *relief*, known from the time of the Crusades by the name "cameo" (from the Arab *camaut*, "flower"), exactly the converse rule is to be applied for distinguishing the antique from the modern. The camei of the ancients were made to be mounted in pendants for necklaces, clasps for the mantle and belt; also for inlaying in plate and sumptuous pieces of furniture, but very rarely for setting in rings. For the ring, down to the end of the Middle Ages, continued to be a *signet*, not a mere idle ornament of the hand; or, if used in the latter character (a custom almost confined to the fair sex), it was set with some precious stone left in its native beauty. The swarms of small camei which now beset, and too often delude, the collector (and which outnumber the antique in the proportion of a thousand to one), are the fruit of the change of fashion in this particular which set in with the very first dawn of the Revival, and furnished lucrative employment to all the artists, from the highest to the lowest of that innumerable confraternity. This paucity of *antique* camei is sufficient explanation for the admission of only two specimens into this collection (Nos. 193, 278), for those of large dimensions are, from their costliness, beyond the reach of all but princely and national cabinets; whilst those by modern



hands, though easily attainable, afford little satisfaction to the cultivated taste.

After having thus discussed the history, processes, and styles of the glyptic art, a fitting conclusion will be a brief notice of the *materials* upon which that art has been exercised; and the most natural order of passing these materials in review seems to be the describing them in the order in which they successively came into use. The true fathers of gem-engraving, the natives of Assyria, took for their first essays the best substance for the purpose that they found close at hand. This was the black and the dark green serpentine, a combination of magnesia with silica, colored by the oxide of iron or chrome; fine-grained, and taking a good polish, which it long preserves, notwithstanding its comparative softness, that allows it to be readily incised with the emery stone. An equally popular material for cylinders was the black hæmatite, a compact iron ore, of metallic lustre, and somewhat harder than serpentine, which it almost superseded in use, as the latter, usually Babylonian, style of the works in it enables us to decide. This stone was yielded in abundance by the Chaldæan hills. Along with serpentine, it continued the almost special material for cylinders, as long as signets so shaped remained in fashion; for the few cylinders found in chalcedony, sard, agate, and jasper, are but the exceptions that establish the general rule. On the other hand, these two common minerals were thrown aside by the Greeks and Romans as unworthy of the dignity of art; so that in the few instances where hæmatite is found used in these styles, it is only in the form of talismans, for which use it was recommended by its magnetic virtue.

Advanced experience next led the Chaldæans (as yet the sole practitioners of glyptics) to attack the more obdurate chalcedony—quartz, colored milk-white, blue, or brown, according to the metal giving the tinge, and the best suited of all others for the engraver's purpose, such are its compactness, toughness, and susceptibility and retention of polish. This stone was specially devoted to the making of the conical seals which began to supersede the cylinder under the Median and later Babylonian dynasties; and the same remark holds good for that very prolific fashion of the hemispherical seal peculiar to the Sassanians, which reigned supreme down to the moment when the religion of Zoroaster was forced to give place to the Koran.



The Egyptians, it is true, possessed signets of their own invention as early as the first builders of Warkah and Nineveh; but the true art of gem-engraving was very late in finding a home in Egypt. The regular material for their scarabei was steaschist, a slaty stone, easily cut, but infusible, and therefore fit for receiving the blue enamel, "artificial cyanus," so agreeable to the national taste. And even after the Egyptians had learnt, when under Persian rule, how to master the "hard stones," their intagli, still fewer in number, found in these substances, continue greatly inferior to those of contemporary nations.

Serpentine, in the shape of small lenticular pebbles, picked up on the Ægean beaches, also supplied the first field for the essays of the infant art of Hellas; but she soon advanced, like her Phœnician models, to the more noble chalcedony and *sard*. This is the same in nature as the chalcedony, but more transparent, and of a yellowish-red color, whence its name, from the Persian *sered*. The Greeks at first got that of the best quality from the neighborhood of Babylon; but after the Macedonian conquest of the East, their chief supply was drawn from Malwa, a region still equally productive of this beautiful stone. The Greeks preferred the shade where yellow predominates, giving it exactly the appearance of amber; but with the Romans blood-red was the standard of perfection. The shade of a uniform brown is distinguished by the French name *sardoine*, which is sometimes ridiculously Anglicized as "sardine." The white chalcedony now went quite out of fashion, and the poor style of the intagli that do occur in it sufficiently shows that the species had fallen to the lot of the classes who could not afford the valuable *sard*. The common European carnelian is but an opaque and dull-colored *sard*; it was, however, extensively used by the Etruscans for their scarabei, when unable to obtain the Oriental kind. The French call both these sorts *cornalines*, confining the name *sardoine* (from the Latin *sardius lapis*) to the one already described.

Chalcedony, again, colored green by nickel, becomes the celebrated *jaspis* of the Greeks and Romans; for the opaque stone which now engrosses the name "jasper" bore various appellations in antiquity, all derived from its different colors, of which notice will be taken in the proper place. The ancient *jaspis* is the *plasma* of collectors (a corruption of *prasina*); it is also called "Root of



Emerald," from the old notion, first started by the father of mineralogy, Theophrastus, that it was an inferior species of that precious stone. Intagli in plasma abound, but seldom rise above mediocrity, as, for some unknown reason, its use for signets was almost confined to the Romans, and, as the style shows, to not the early times of the Empire. The best piece of work I have ever met with on plasma is the Boy Discobolos in this collection, and which is also a specimen of the finest quality as a stone (No. 238).

What now goes by the name of *jasper* rivals the plasma in the number of antique intagli it carries down to us, and in one of its sorts far surpasses the former in their artistic value. This is the fine red species,—the *corallis* of Pliny, in whose time it was not known to engravers, not coming into fashion for signets before the reign of Hadrian. The dark green, Pliny calls *molochites*, very appropriately, from its resemblance in color to the mallow leaf; he adds that it was in great repute for amulets, and such continued to be its use as long as that manufacture was carried on, both in ancient and mediæval times. There is a rarer kind, bright yellow, which the same superstition has made her own, for it is exclusively devoted to Egyptian amulets.

The *amethyst*, or rock-crystal tinged more or less purple by oxide of iron, was used for engraving on by every nation and at every period of antiquity, though not nearly to the same extent as any of the foregoing denominations. But it is evident, from Pliny's description of the *amethystus*, that the name then embraced some shades of garnet, besides the purple quartz which now engrosses the title. The confusion may well be pardoned him, for the ancient mineralogists never had the opportunity of seeing precious stones in their native state, but only ready cut and polished, as imported from the East. They therefore had no other criteria by which to classify them than color, hardness, and occasionally specific gravity—characters possessed in common by many species whose chemical composition is widely different.

Another stone in great request with the ancients, though utilized in very distinct modes at different periods, was the *sardonyx*, an agate regularly stratified, of two or more layers, one of them necessarily white or grey. When made up of two layers only, the upper one pale blue, the lower black, translucent or opaque, it goes by the name *nicolo*, the Italian corruption of *onyculus*. The Greeks, who used the sardonyx exclusively for intaglio work, cut



it *across* the strata, thereby producing the "tricolored" or "banded" agate, in the language of gem-collectors. But the Romans, who may almost be taken for the inventors of the cameo (so little was that style practised before the Augustan era), reserved the sardonyx for that purpose, and cut the layers horizontally, so as to produce contrast of colors and a field for the relief. In the rare instances where this stone was used for intaglio engraving, it was shaped in the same manner, in order to exhibit to the best advantage what constituted its chief value, the "*sardonycha veram lineisque ter cinctam*." Armenia at first supplied the sardonyx, which accounts for its appearance even in Assyrian works; but the best sort, with the clearest colors, was unknown until the trade was opened with the Malabar coast, in the time of the Ptolemies. The *nicolo*, however, was in great request amongst the Romans for signet-gems; and the intagli sunk through the thin milky surface into the black substratum produce a very good effect. "*Ægyptilla*" was the Roman name for the *nicolo*, derived from the country which supplied it. This gem was equally in favor amongst the Sassanians; and considering that the word *onyx* is merely the Greek form of the Hebrew *oneg*, "delight," there is good reason to believe it was the first of its genus to which the idea of preciousness was attached by primitive man.

We now come to gems of later introduction into the engraver's *atelier*, after extended commerce had brought the mines of India within his reach. Foremost amongst them are the Oriental garnets; which, however, from the late period of their introduction, are more desirable for the beauty of their color than for that of the art of which they are the vehicle. There are four principal varieties held in esteem by the ancients: the *pyrop*, in which the primary red mixed with yellow often makes it hard to distinguish from the spinel-ruby; the *almandine*, where an admixture of blue produces a fine purple; the *guarnaccino*, in which brown predominates, and the *jacinth* (hyacinth), otherwise called *essonite* and *cinnamon-stone*, in which orange, dark or light, prevails, giving it exactly the appearance of amber, with which, indeed, the Greeks confounded it under the general name *lyncurium*. In this last sort, to be obtained on the coast of Asia Minor, fine Greek intagli are often found; as is shown by the early head of Artemis in this cabinet (No. 144). But the best specimens of the garnet as a stone are met with in Sassanian works, for the possession of



Northern India gave the later Persians the command of sources now quite lost, which supplied garnets of a transparency and lustre to which nothing in the modern trade makes any approach.

There remains another material employed by the engravers of every period, though not to any great extent, on account of its softness and consequent destructibility by wear. This is *lapis-lazuli*, the "sapphirus" and "cyanus" of the Greeks and Romans; an opaque mineral of the finest azure, from which it gets its Persian name, often spangled with golden spots of mica. Of this the ancients made several classes, including our turquoise, under the name cyanus; but placed in the first rank that of deep, unmixed blue, giving it the title "royal," because in the first days of the art it was set apart for the signets of kings.

Of the true precious stones of our own jewellers—the diamond, ruby, sapphire, and emerald—any engraved specimen that falls in the way of the ordinary collector may confidently be pronounced modern upon the bare testimony of its nature. The diamond, it is recorded, was first engraved by Jacomo da Trezzo for Philip II. of Spain; and in the same century sapphires also, sometimes in a very good style, because the law forbade pale stones to be foiled in order to give them artificial beauty, unless they bore intagli, to intimate that they were sold for their value as works of art, but not as precious stones. In the ruby, some dubious examples have come under my notice, but only enough to establish the rule by the exceptions. And here collectors must be warned that what pass for engraved rubies (for the most part heads in relief) are generally no more than foiled garnets. The *emerald*, though not like the others protected by its hardness (which does not exceed that of its congener the beryl, or aquamarine, in which indubitable antique engravings sometimes occur), was, as Pliny remarks, defended from such violation by its natural beauty, "for they were forbidden to be scratched." An exception, however, was made in favor of royalty; for the celebrated signets of Polycrates, Alexander, and Ptolemy Lathyrus (presented to Lucullus) were all in emerald. Superstition also broke through the prohibition, for a few emeralds exist, like the microscopic Medusa in this cabinet (No. 106), converted by the sigil cut on them into amulets, whose virtue was doubtless greatly strengthened by the costliness of the material that forms them. But well-executed engravings that now abound in emerald, the collector who values his reputation as a connoisseur will be wise



in regarding indiscriminately as emanating from the times when the plunder of the Inca's treasures had reduced this hitherto inestimable gem to a level with the garnet in value.

As every engraved gem has a history of its own, which it is interesting when possible to trace, I have carefully noted in this catalogue the sources from which each was obtained. I will therefore wind up this introduction with a brief account of the previously existing cabinets out of whose wrecks many precious relics are preserved in this of mine.

First in importance stands the Praun, one of the oldest in the world, having been formed by the patrician whose name it bore, before the year 1616, and based (according to tradition) upon a still more ancient collection appropriated by a German captain at the sack of Rome in 1528, and conveyed to Nürnberg. The last owner, Mme. Mertens-Schaaffhausen, to whom it came by inheritance, added some valuable gems; but on her death it was brought to London, in 1859, and offered for purchase to the British Museum at a very reasonable price; but was declined, from motives of the inscrutable wisdom which regulates that establishment. It consequently came into the hands of the late Mr. Eastwood, through whose disinterested readiness to oblige I was enabled to select whatever specimens seemed analogous to the principles on which I was then forming my collection, and the catalogue shows how largely I availed myself of so favorable an opportunity.

The next in importance laid under contribution was the Hertz Collection, formed in the course of several years, previous to 1859, by a diamond merchant, long established in London. This was a very extensive cabinet, and though made with but little intelligence or taste, yet with unusual opportunities of acquiring the finest gems at nominal prices, out of the various noble cabinets brought to the hammer in those very years when the demand for these treasures of art was at its lowest ebb.

Amongst the collections thus sacrificed was that of Dr. Nott, a fashionable physician in practice at Rome during the early part of the present century; one never equalled in the number and high character of the Etruscan and Greco-Italian works which the owner's position and great knowledge of the subject had enabled him to bring together.

The second great source of the Hertz Collection was the memorable Poniatowsky, comprising the small but choice



collection of the last king of Poland ; but which was smothered by the prodigious aftergrowth (three thousand in number!) of the bad taste or duplicity of his nephew.

Towards the conclusion of my labors as collector, I procured some very curious specimens of the last phase of Egyptian art amongst the numerous gems accumulated at Alexandria by Sig. Giovanni di Demetrio.

The Uzielli Cabinet, which, as the following list shows, also supplied me with some important types, was conspicuous, during its short existence, for the merit of the intagli it contained ; for the most part judiciously selected from those of Dr. Nott's collecting, at the dispersion of the Hertz gems. The Uzielli Collection was brought together by an experienced antiquary, commissioned by a wealthy London merchant of the name ; but his premature death occasioned its sale by auction in 1851, when all the choice gems were secured by Mr. Eastwood, and from his hands passed into the Rosarena and Pulskey cabinets ; both of which were in their turn brought to the hammer in Paris a few years later.

Respecting the other sources that have more or less contributed to my little treasure, it would be tedious to go into particulars ; I cannot, however, pass over unnoticed the name of Mr. Bööcke, a Russian, formerly established in London, and who then possessed a collection of intagli, of no great extent it is true, but without a rival for the high character of the works and beauty of the stones, and which afterwards came into the possession of Louis Fould, brother of the once celebrated finance-minister.

Those archæologists who take an interest in ancient jewelry will find in this collection some remarkable specimens of the signet-rings, as worn by their first owners ; some of elegant, others of very fantastic, patterns. Of the latter, the Cyrenaic ring, set with the Head of Ammon (No. 76), and the Byzantine, with the compliment to Eusebius, in cameo (No. 329), are well worthy of notice. And with reference to the same subject, I must add that many of the gems which have been set to my own order are in rings of different patterns, all faithfully copied from antique originals, by a working jeweller of singular taste and excellence in his art.



# CATALOGUE OF GEMS.

## ASSYRIAN CYLINDERS.

1. MAN-HEADED BULL erect, plunging a short dagger into the belly of a lion rampant, which grasps him with its paws. Next comes a man, crowned and erect, holding by the fore-feet a bull which looks backward as if attempting to escape. Then the Babylonian Hercules, standing in front face, is seen thrusting the spike of his war mace into the belly of a second lion rampant, which he has seized by the mane, while it turns its head, vainly struggling to break loose. All these figures are of the full height of the cylinder, and are drawn in a very bold and expressive manner, replete with a certain grim energy, well suited to the idea. They are executed in somewhat shallow intaglio, principally by the drill, and display the *méplat*, so characteristic of archaic engraving in "hard stones," a sure indication of the use of the adamant point (probably a fragment of emery stone) for their incision. A subsidiary type is an antelope rearing itself against a tree; over which the owner's name is written in two vertical lines. The character employed is the most ancient cuneiform, identical with that used upon the bricks of that primeval city, Warkah, as the late Mr. Coxe showed me at the British Museum (September 28, 1867). Cylinder of unusual magnitude, the regular indication of the superior rank of the possessor,  $1\frac{1}{2}$  in. long by 1 in. diameter, of very hard black serpentine, passing into nephrite. (Eastwood.)
2. BELUS(?), clad in a long robe, represented as made up of squares each with a striped surface, probably a patchwork of embroidery, like Joseph's "coat of many colors"; on his head he wears a tall conical cap, his usual costume. In the field, in front, overhead hovers the *Mir* or winged disk, symbol of the divine presence; behind, in the corresponding position, the Royal Vulture of Egypt. Before Belus stands his worshipper, owner of the signet, with a low-crowned cap on his head, and wearing a close-fitting garment fringed down the front, and meeting across the breast; the exact



costume of the figures in the sculptures of Nineveh. One hand he lifts in the act of adoration; with the other he presents his offering, an antelope, to the god, who is seen to stretch forth his hand to accept the same, while in the other hand, resting on his knee, he holds the *crux ansata*, the emblem of life. Behind the throne of Belus, another antelope reposes on the ground. The remaining half of the field of the cylinder, between the backs of the two principal figures, is occupied by a composition on two levels. Upon the upper march two Genii; the one with the head of a bull; the other with that of a hawk; the first carries a hare in his hand. They bear between them on their shoulders a long pole, from which a stag is slung by the four legs, tied together. On the lower line stand two women in long robes, carrying in the same manner an ibex; an antelope of another kind, with immense horns and ears, reclines in front. On the end of the pole, behind the bearers, stands up a tall plume, or Egyptian banner. These two small figures are very minutely finished; they, as well as the large figure of the man, are executed in the style of the best Phœnician scarabei; in the same flat intaglio with the finest execution of all the details. The deer and antelopes, too, are done with equal spirit and neatness of work, and with the greatest truth to nature. The mixture of Assyrian and Egyptian ideas in the composition, coupled with the advanced style of the art it displays, make it almost certain that this cylinder is due to a Phœnician hand. The stone is very compact black hæmatite; length  $1\frac{1}{8}$  in., width  $\frac{1}{2}$  in. at the ends, decreasing slightly toward the middle, after the fashion of a dice-box. (Formerly in the Hertz Collection.)

### PERSIAN.

3. DEITY advancing, evidently intended for Hermes, but treated after the Persian taste, which regarded *nudity* in sculpture as derogatory to the dignity of the subject, whether divine or human. On his head is the regular Persian *cidaris*; his body is wrapped in a long robe, *candys*, of many folds; in the one hand he carries a long sceptre terminating in the *caduceus*; in the other he elevates a lotus-flower, that regular badge of divinity in all Oriental mythology. On his feet are buskins, instead of the usual *talaria* of Mercury, the tops of which end in small wings, reflexed after the manner of those given to archaic sphinxes and to Pegasus. In front stands a large bird, probably an eagle. Engraved rather deeply, on the base of a cone with eight sides, 1 inch high,  $\frac{5}{8} \times \frac{1}{2}$  inch at the base. The shape of this cone proves it to be anterior to the Macedonian conquest; but as the deity it bears upon its field has not a place in the Pantheon of Zoroaster, the signet must be assigned to some Asiatic Greek, who had adopted the fashion prevailing at the time amongst his rulers, instead of that of the scaraboid, then general amongst his countrymen. The work of



the intaglio is very neat, neither in the manner of that usual on the cylinders, nor on the genuine Assyrian cones, but closely resembling that seen upon the scaraboids of the Ægean Islands, and therefore must be referred to the later days of the Persian domination in Asia Minor. Sapphirine chalcedony of the finest quality, the "Caspian" jasper of Pliny. On each side near the small end is a shallow drill-hole, connected by a groove passing over the apex, clearly intended for the reception of a stout loop of gold wire; as is still seen in a similar seal found at Marathon, and now in the Paris Cabinet. (Louis Fould.)

### SASSANIAN.

4. BUST OF A SASSANIAN KING, with short, closely-curved hair, and with an immense pearl in his ear-ring. The bust is borne up by four reflexed wings, emblem of deification, in the manner Ormuzd is represented in the Persian sculptures. In the field, the Sun and Moon, alluding to Sapor II.'s title, "Frater Solis et Lunæ," as he styles himself in his letter to Constantius II., given by Ammian. Pehlevi legend in deeply-cut letters, PIRUZ SHPHRI, *Piruz Shahpuhri*, which may be understood either as "Sapor, the Victorious," or "Firuz, son of Sapor." Good work for the period, boldly cut on the highly convex face of a large almandine-garnet, of bad quality. (Hertz.)
5. FEMALE BUST, of careless execution. The legend, in large lettering, can be transliterated "ROZEHI"; perhaps equivalent to *Aurora*. The material is either a coarse-grained pink jasper, or perhaps coral; a substance of which this is the only example that has come to my notice, as employed by the ancient engravers. (Little Benjamin.)
6. REGAL BUST of a king, in front face, wearing a tiara set all round with pearls; his hair falling in two immense clusters upon the shoulders, with pearl necklace, and on the breast a long row of stars. Greatly resembling the coin portraits of Chosroes II., "Nushirwan the Just," to whom it may safely be attributed; the long legend, full of contractions, being in the character used upon the coins of that king. This gem was originally the base of a hemispherical seal, traces of the perforation for the string being still visible at the back. Chalcedony, almost transparent, with a white cloud down the middle; the edges much chipped, as is common with these seals of solid stone. (Eastwood.)
7. REGAL PORTRAIT, the hair done up in a high *toupet* upon the head, and brought forward into the shape of a bird, as that of Varahran III. on the coins; the rest falling in four long tresses down the neck. The legend seems to be "ZU MITRIRATI ZU SHAH," in well-cut Pehlevi characters. The intaglio is clearly of Bactrian



- work, not that of Persia proper, and doubtless represents the Satrap, "Vitiaxa," of that province under the Sassanian monarchs of the fourth century. The gem is uncommonly fine and brilliant, and probably is a spinel, which attribution of species is supported by its being cut to a flat surface; not *en cabochon*, as garnets of all kinds invariably were in ancient art. In a broad ring of fine gold, chased with a regular Indian pattern of some antiquity. This gem has been engraved by E. Thomas, in his excellent dissertation on Sassanian Mints. (Eastwood.)
8. BUST OF A YOUNG MAN, beardless, with diadem, ear-rings, and necklace; the face resembles those of the sons of Constantine. Legend in the connected Pehlevi character of the later period of the monarchy. Very neatly engraved on a small carnelian. (Eastwood.)
  9. BUST OF A MAN, with pointed beard; his curly hair tied with a fillet; a great pearl in his ear; of very good work for that school of art. Legend, very distinctly cut, KARTER SHAHPUHRI; probably a son or an officer of Sapor II., whose reign of seventy years' duration accounts for the large number of memorials of his name. Small sard, of the most brilliant color of its kind; but slightly calcined, filling its body with white specks; these, however, completely disappear when the gem is steeped for a few minutes in boiling water, or is worn for some days upon the finger. (Boöcke.)
  10. HEAD OF A MAN, with short curly hair and beard, unusually well engraved. Legend, very imperfect, seems to read, AHURI-HORMISDAS; in the field, a monogram. A fine guarnaccino-garnet, convex face, the back slightly hollowed. This treatment, coupled with the monogram, which may be a Buddhist symbol, makes me assign this intaglio to the Indo-Sassanian class. (Hertz.)
  11. HEAD OF A MAN, in the Roman style, somewhat resembling Caracalla; above, a legend in minute Pehlevi letters, apparently reading MARSEHI VAN. The portrait is enclosed within a deep circle, which produces a broad raised rim in the wax, like that enclosing the obverse on certain Byzantine *solidi*. Nicolo, circular, bevelled edge, spread field. (Eastwood.)
  12. BUST OF A QUEEN between two stars. Very rudely engraved. Nicolo, circular, of good quality. In a silver-gilt ring. (Eastwood; out of a lot of intagli of the same class, collected at Bagdad.)
  13. BUST OF A MAN, with large pearl in his ear; very rudely engraved. Legend, APESTAN UL JEZDAN; one of very frequent occurrence in the later Persian signets, and therefore safely taken as a profession of faith used as the "la allah" now; it is translated by that great authority on the subject, E. Thomas, as "The wor-



shipper of God"; the last word being still used in Persian as synonymous with "Allah." Sard, of two colors, red and yellow, clear and bright; cut with a high beasil, and flattened field, after the manner used regularly for the nicolo by the Romans, but scarcely ever for this stone. This very transparent, glassy kind of sard seems to be peculiar to the Bactrian and Sassanian works; it probably was considered the best quality of the produce of the Malwa mines, and consequently reserved by their proprietors. (Eastwood.)

14. HEAD OF A QUEEN, deeply cut, in a very barbarous style. Legend, in the later Pehlevi lettering, defies all interpretation. Nicolo, of small dimensions, and of the perfectly opaque sort, to which the Sassanians appear to have been very partial, although the Romans evidently greatly preferred the translucent species. (Hertz.)
15. FEMALE, standing, holding in each hand a large indefinite object, perhaps a cluster of dates. A barbarous engraving, upon a very fine small almandine garnet, of a sort almost peculiar to intagli of Indian origin. Set in silver gilt. (Eastwood; from the same source as No. 12.)
16. THE SALUTATION. Mary and Elizabeth joining hands; both attired as Persian ladies; between them, a tall rod tipped with a star. The style of this very curious intaglio is rather Bactrian than Sassanian proper. It was probably the seal of a Nestorian Christian, for that sect early flourished in Persia, and spread thence into Northern India, in very early times. This explanation is supported by the character of the gem, a very large sard, of the clear and brilliant yellow only found, as already remarked, in works of indubitable Indian *provenance*. In a silver-gilt ring. (Eastwood; from the same source as the last.)
17. ELEPHANT'S HEAD erased (heraldically speaking); the type of many Greco-Bactrian coins, and of very neat execution. Legend, in early Pehlevi lettering, seems to read "MASDAKI RAJ DIBAR"; doubtless some tributary Indian rajah named Masdakas, for the style of the engraving exactly coincides with that to be observed on the best-executed gems of unmistakable Indian origin. Cinnamon-stone (vulgarly called "jacinth"), very clear and lustrous; the face slightly convex, the back flat. (Eastwood.)
18. LION, seated, with head raised in a truly Chinese attitude. From these Sassanian figures it becomes clear to the student from what source the (supposed) peculiar style of the Flowery Land derived its inspiration and principles. The Buddhist missionaries from Bactria (the great centre of gem-engraving during the Sassanian government) spread their national and strongly marked style wherever they established their religion; the creations of



their art being identical in taste everywhere between Ceylon and Tartary. Around this lion runs a beautifully cut Pehlevi legend, giving probably the owner's name. A good piece of engraving for the class. Set in a silver-gilt ring.

19. LION, walking; in front of his hind leg is a projecting fragment, perhaps indicating a rock. Very well drawn and carefully engraved in a manner far above the usual Sassanian style. It may, however, be Bactrian; that it is not pure Greek or Roman is clear from the material—a green jasper, mottled with red specks. (Dr. Nott.)
20. LION, grasping an Antelope in his fore paws. Engraved in the rudest style of Sassanian art, on an unusually large green jasper.
21. SPHINX, seated, drawn in the regular Sassanian style; a very unusual device for that class of intagli. Boldly cut on a very convex black hæmatite, retaining its metallic polish upon its plane back.
22. SACRED BULL, couchant, with Pehlevi legend, seemingly the name HUSRUD, or Chosroes. The hump on the back shows the beast to be of the Indian species, the regular attribute of Siva, whence its frequency as a seal device, and also coin-type in Bactria. A very good example of the Indo-Sassanian style. On a dark carbuncle, formerly supposed a ruby. Set in a gold ring of Indian make. (Gardiner, Hull.)
23. IBEX, feeding, and standing upon the belly of a Lion, couchant. By reversing the figures, the lion appears devouring the antelope—a singular caprice in a seal-device. In the field three Pehlevi letters, to be transliterated as URI, the name of the owner. Rudely engraved on a ring-stone of fine lapis lazuli. (Eastwood.)
24. LION, springing forward; in front, the Crescent. Very neatly but grotesquely engraved in the true Bactrian manner, prototype of the Chinese, for which it might easily pass. Nicolo, circular, of fine color. (Eastwood; from the same lot as No. 16, etc.)
25. BRAHMINIC BULL, couchant; the Zoroastrian emblem of Earth, as the lion was of the Sun; but here, probably, the beast of Siva. Neatly cut in a small sardonyx of three layers. (Eastwood.)
26. BULL, couchant, deeply and boldly cut. The Pehlevi legend reads distinctly, RAST SHAHPUHRI—"The Just Sapor." Ammian notes that when the Romans surprised the garrison of Maogamalcha, they found them singing the praises of Sapor, as "justum et felicem," a proof that he had assumed this honorific title. Small cabochon almandine, of the most beautiful color, but



evidently suffered to retain its native form, that of a rolled pebble, with but little assistance from the polisher. Dionysius Periegetes mentions that the gems sent from Ariania were all picked from the beds of rivers. (Eastwood.)

27. HEAD AND NECK OF AN IBEX, tied round with the royal diadem. This animal was considered sacred in Assyria from the earliest times; as may be inferred from its frequent appearance on the cylinders, as an adjunct, or offering, to Belus. A coarse engraving, in black hæmatite. In a silver-gilt ring. (Eastwood.)
28. THE ROYAL STANDARD, surmounted by the Crescent; as this very frequent device is generally explained. Above, a Pehlevi legend, not yet interpreted. The importance attached to the symbol is proved by its appearing as a decoration for the royal turban, on the side of which it was embroidered. Almandine, circular, very minute, but of the most beautiful color. (Eastwood.)
29. THREE ROSE-BUDS, springing from one stem, tied round with the royal diadem; a good engraving. The legend, in a very neat Pehlevi letter, reads distinctly, VARAHRAN ZU MASD ZU VARAHRAN SHAH; whence the signet may be supposed made for some relative of one of the four kings bearing that name. Three flowers, exactly like these, also springing from one stem, form the type of the shekel struck by Simon Maccabeus, B. C. 142; and vulgarly explained as Aaron's Rod that budded; and the flower itself for that of the almond. Both devices have the same origin. This is one of the best-executed pieces of Sassanian gem-work that has ever come under my notice. Hemispherical stamp, the sides carved in imitation of a turban; in a pure brown chalcedony of unusual size. (Gardiner, Hull.)

#### INDIAN.

30. BUST OF A MAN; having his hair arranged in parallel rows in a conical form on the top of his head: his shoulders covered with a thick fur mantle. This singular *coiffure*, still the badge of a Sikh, makes me confidently assign this portrait to some Saca or Indo-Scythian chief, one of the subverters of the Greek kingdom of Bactria. Behind the bust is seen the head of a horse; before, two indistinct objects, perhaps flowers. On the score of these symbols, mistaken for a ram's head and Cypriote letters, it was published as the portrait of a satrap of Salamis in Cyprus, but the true attribution was pointed out to me by that great collector of Indian gems, Col. Pearse. The peculiar manner of the engraving is entirely that of the Bactrian school under Saca domination. Fine sard, apparently cut down from a larger one, which gave the figure at full length. (Hertz.)
31. BUST OF A QUEEN, the breasts conspicuously exposed; the hair twisted about the head, and encircled with a radiated crown.



The profile has a very strongly marked national character—certainly not of the Persian type, but perhaps denoting some Indo-Scythian race. On all accounts, a very curious portrait ; its original importance being attested by the superiority of the material that bears it—a lapis-lazuli of the finest quality I have ever seen. (Dr. Nott.)

### HIMYARITIC.

32. TWO FIGURES, male and female, joining hands ; in the field, two stars. Around the high bevelled edge of the gem runs a legend in large characters, divided at intervals by vertical lines, which agree with those used upon the Himyaritic tablets recently brought from South Arabia, and are the originals of the present Ethiopic. Very coarsely cut, in the manner of the later Sassanian works. Onyx of many layers. (Given by Belzoni to G. A. Browne, Vice-master of Trinity College.)

### ISIS.

33. ISIS, horned, standing in front face ; an ibis perched on her hand ; in the field, heads of the Sun and Moon. Perhaps Cleopatra, who called herself the “New Isis,” and appeared in public in the costume of that goddess ; giving also to her twin sons by Antony the names of those two luminaries. Carefully engraved on a very small sard. (Hertz.)
34. ISIS ; a head crested with the Royal Vulture, and crowned with her proper cow’s-horns and disk. Good Roman work, in a very fine carbuncle, set in a chased gold ring of Cinque-cento make. (John Brett.)

### EGYPTIAN.

35. THE SACRED BABOON, attribute of Thoth, squatted *fascino erecto* before a seated god, having the head and neck of a serpent, and holding the orb in his hand ; overhead, a scarabeus. This curious type is probably the Agathodæmon, manifesting himself in the shape of Serapis, as an acknowledgment of the identity of their natures. It occurs amongst the figures on Raspe’s large talisman, No. 353, who explains it thus. Good work for its class ; on a dark-green jasper. (Giovanni di Demetrio.)
36. HORUS, as the vernal sun-god, seated on the lotus, emblem of fecundity ; receiving adoration from the Cynocephalus, attribute of the moon. In the field are placed the solar eight-rayed star, and the triangle, emblems of the two luminaries, in order to declare plainly the meaning of the type ; the crescent also appears in its centre. A neat engraving, in green jasper, still retaining its original setting of iron, very skilfully made. (Waterton.)



37. CANOPIC VASE ; on its belly is the Winged Disk of the Sun, between two erect asps. Greco-Egyptian work, a shallow intaglio, in a large cabochon almandine, dark and full of clouds. In the original iron ring, of light and elegant pattern, and which I have taken for a model for the setting (in gold) of several gems in this collection. (Louis Fould.)
38. CANOPIC VASE, covered with the head of Osiris, whence rise two tall plumes. An intaglio of extraordinary minuteness, on a very small lapis-lazuli. This, like most intagli of the same character upon very fine or precious stones, belongs to the great Egyptian Revival of the times of Hadrian. (Hertz.)

## GNOSTIC.

39. HORUS, seated on the lotus, whence spring two wheat-ears ; in the field above, CEMEC EIAAM—"The Eternal Sun," the regular title of the Supreme Deity in this class ; very neatly engraved on a dark green jasper. In the Phrygian Mysteries, says Hippolytus, the *green wheat-ear*, elevated in solemn silence by the hierophant, typified the new-born deity, and all these types were applied by the Gnostics to their conception of the Saviour. (Eastwood.)
40. HORUS, brandishing the scourge, seated upon the solar Lion, whose head is radiated, and tail terminates in an asp crowned with the Three Nails of Belus. Overhead, ABΛXXABΛA x x ΨNL x x, commencement of the accustomed formula. Very rude work in a large black jasper ; inscribed on the back MAPMAPAZI, which has the sound of Syriac, but defies interpretation. Set for a pendant in silver gilt. (Eastwood.)
41. HORUS, seated in the Sacred Boat, a hawk and vulture on prow and poop ; and adored by the Cynocephalus. Reverse, IΩΘ IAΩ Θ, a curious exemplification of the union of two opposite creeds, the real source of these talismans, and of the Gnosticism which produced them. Very roughly cut in a large dark-green jasper ; set in silver gilt. (Eastwood.)
42. AN INITIATION ; an Egyptian priest, known by his double plume (whence called *πτεροφόρος*), kneeling, places both hands on the head of another squatted down before him, who bears the scourge and disk of Horus. He is in the attitude of that god seated on the lotus ; and it is known that in certain rites the Egyptians took upon them the forms of different gods ; for instance, going out of the world in the figure of Osiris, carved upon the mummy case. Hence the Gnostic belief that the Saviour, in his descent upon earth, assumed the shape of the planetary Æons, as he traversed the domains of each. Upon these grounds, we may suppose this curious subject to be a representation of the regular form of admission of a neophyte into the Egyptian Mysteries ; his



new birth typified by the figure of the infant god. On the reverse, BAINXΩΩX, the Power residing in the planet Mercury, as we learn from the "Pistis-Sophia." Rudely cut in a large black hæmatite ; set in silver gilt. (Eastwood.)

43. PHŒBUS ; standing in his car, holding the globe, in the character of "Sol Invictus." Around, ΑΒΛΑΝΑΘΑΝΑΛΒΑ—"Thou art our Father !" In the exergue, ΤΥΞΕΥΙ, which a spell preserved by Alexander Trallianus informs us was a title of the sun. Star below. On the reverse, Luna is seen guiding her white cow. Very neat in execution, much resembling the style of the same type on coins of Probus, to whose period it must be assigned. Large oval hæmatite. (Eastwood.)
44. THE ABRAXAS GOD, bearing a shield, and flourishing the whip of Phœbus, to mark his solar character. Drawn with much spirit, and better engraved than is common to the class ; the work evidently of the early times of the religion. On the reverse, the adjuration ΙΑΩ CABAΩ—"Jehovah Sabaoth." Green jasper ; Pliny's "molochites" ; noted as the special material of amulets. (Eastwood.)
45. THE ABRAXAS GOD, with whip and shield, as in the last. In the field, CΕΜΕC ΕΙΑΑΜ—"The Eternal Sun," retrograde ; on the reverse, ΑΑΜΑΜ ΑΒΡΑΞΑC. Bold, rough work, on a large black hæmatite, much chipped on the edge. (Eastwood.)
46. THE ABRAXAS GOD, holding a shield whence issue certain Punic (?) letters ; underneath, < < & and ΗΜΑΜΟΡΜ. On the reverse, ΙΗ (for Jeh ?) ; on the sloping edge, ΙΧΘΕΘΩΙΑΙΩΑΑΩΝΩΩ, in which the Ineffable Name is wrapped up. Neatly cut in green jasper. (Eastwood.)
47. THE ABRAXAS GOD, as before. In the field ΙΑΩ ΑΒΡΑCΑC. Rude work of the later times. Green jasper, brought from Bagdad, with No. 16, etc. ; set for a pendant. (Eastwood.)
48. THE ABRAXAS GOD, usual type, but executed with unusual spirit and dexterity. On the right is Ι ; on the left, Α ; below, Ω, *i. e.*, ΙΑΩ ; on the reverse, ΑΒΡΑCΑΖ CABAΩ. Large opaque bloodstone, broken on one side, and restored in gold. The goodness of the style in this design makes me assign it to the first days of this strange cult, the middle of the second century. Set for me in gold, after the pattern of the iron ring, No. 37. (Greville Chester.)
49. CHNUPHIS ; the lion-headed serpent, crowned with seven rays, erect. On the reverse, ΧΝΟΥΜΙC and the usual symbol of the triple S traversed by a bar. This sigil, says Galen, was commonly worn to protect the chest from disease. Neat work for the class, upon a double-convex chalcedony ; set for a pendant. (Böocke.)



50. CHNUPHIS ; as before, but crowned with *twelve* rays, allusive to the months, erect, upon a circular altar ; or, perhaps, the *cista mystica*. In the field, ANOX ANOX XNOYMIC—"I, I am Chnuphis," *i. e.*, the Agathodæmon. The reverse has borne a long legend in fine characters, of which only NAYT ATA remains, from the fracture of the gem, now completely calcined, but probably green jasper, the regular material for talismans ; set for a pendant. (Eastwood.)
51. CHNUPHIS, the lion-headed serpent erect ; his head radiated ; the Seven Vowels set between the rays. The commonness of this sigil is accounted for by Galen's notice that it was commonly worn in rings as an amulet protecting the chest. Well engraved for its class, in a double-convex plasma, traversed by a white band (Pliny's Grammatias, "used everywhere in the East for amulets"), but somewhat discolored by fire. On the reverse is a long formula in microscopic letters ; doubtless adding largely to its virtue. (Dr. Nott.)
52. LION-HEADED MAN ; a "leonticus" or Mithraic priest, holding in one hand the serpent, in the other the vase of lustration. Reverse, CABAΩ ΦPHN IAΩ, where two Jewish and one Egyptian Holy Name unite their proper influences to add virtue to the talisman. Rude work in green jasper clouded with red. Set in silver gilt. (Eastwood.)
53. THE MOTHER OF CREATION, a bisexual figure, standing in front face, with distended legs, in order to fully exhibit her double nature. In the field a butterfly (life) perched upon a snail, also a bisexual animal, and the ancient emblem of salacity. This curious type, of which no other examples are known, may be explained by a remark of Plutarch's, that "the Egyptians call the Moon 'the mother of the world,' and teach that it is both male and female at once." Bluish-green translucent stone, perhaps of the nature of the chrysoprase. This symbolical figure belongs to the Roman-Egyptian class ; usually, though wrongly, ascribed to the Gnostics. (Böocke.)
54. THE CYNOCEPHALUS, sacred baboon of Thoth ; a Priapic figure, holding up his paws in adoration of the New Moon, whose votary the animal was accounted. On the reverse HNAMEPΩ, which goes regularly with this type, and is clearly the same as MAPΩHNI (which is also found), "Enlighten our eyes," proving such gems amulets against ophthalmia. Yellow jasper.
55. LION, passant ; overhead, the sun and moon ; on the reverse, IAΩ. As Alexander of Tralles prescribes the wearing of this very sigil for the cure of the stone, it may be suspected that this gem was intended for this remedial purpose. Poor Gnostic work, in a pale yellow jasper. (Norton.)



56. THE THREE GRACES; legend above, ZHCƎC ZABATI—“Mayest thou flourish, Sabatius!” so arranged that the Ǝ and Z rest each on the head of a Grace; doubtless on account of their mystical power, taken as numerals—five, seven. On the reverse, Horus seated on his lotus, ANAAABAANAΘ running continuously round him. On the bevelled edge, CY NIKAC ΠANTEΣ (*sic*)—“Thou dost vanquish all”; declaring the object of the talisman. Rudely cut, on a large circular disk of loadstone, still retaining its power to a high degree. Set in silver gilt, as a pendant (Eastwood.)

#### TALISMANS.

57. A GREAT LUNAR SHAPED E, surmounted by a fillet; below, XPYCOY. The celebrated “Golden E” of Delphi, upon which Plutarch wrote a very curious treatise. Some explained its presence there as expressing by its sound the word *εἰ*,—“Thou art”; addressed to the god, as an acknowledgment of his eternal existence (in the same sense as *ὁ ὢν*, title of Jehovah). More justly, in the sense of a *numeral*, the sacred number, Five. The idea is analogous to that conveyed in the Praun gem, a Mercury with the legend EITAXPYCOC,—“Seven-gold,” to express the virtues of that numeral. The Delphic E, originally of wood, and passing for the offering of the Seven Wise Men, had been replaced by one of gold, the gift of Livia Augusta, as consort of the new Apollo. This talisman must have enjoyed high repute, to judge from its frequent occurrence in antique examples. Small cameo, in white on brown, neatly done. (Lady Greaves)
58. GORGON'S HEAD, in front face; below, APHTΩ PΩPOMAN-ΔAPH,—“I defend Rhoromandares”; in allusion to the accredited virtues of the Gorgoneion as an amulet. Lucian calls it “a thing that averts all dangers,” and therefore painted upon shields. Rude, late Roman work, on a fine red jasper. (Eastwood.)

#### AMULETS.

59. EYE, forming a centre, whence radiate various objects,—owl, thunderbolt, lion, serpent, scorpion, stag,—being attributes of the deities presiding over the days of the week. This assignment was due to the Chaldeans, for the series of deities is found, as busts, in the frescoes of Herculaneum; and Dio Cassius occasionally distinguishes days by their present names. Good Roman work, in a dark red sard. (Praun.)

#### GNOSTIC.

60. THE GOOD SHEPHERD, carrying the Lost Sheep on his shoulders, and standing between two others looking up to him. In the field, the Sun and Moon conjoined; the regular Oriental symbol of divinity. At either side of the figure, IAH and N (perhaps “Nomen Jah”), giving its virtue to the talisman. Unusually good work for the class; in a fine red jasper (Eastwood.)



61. THE GOOD SHEPHERD, who at first sight appears to carry a lamb upon his shoulders, as in the orthodox type. But, more closely examined, the lamb becomes a nondescript monster, and the Shepherd has two heads; one human, the other that of a jackal, as the Gnostics figured their Anubis-Christus. The girdle, also, terminates in the head and neck of the Egyptian asp. One of the most curious productions of this syncretistic religion that has come down to us. Somewhat roughly engraved on a very fine sard, cut to the shape of an octagon; a form replete with mystic virtues in the Buddhist creed. (Wells.)

## CHRISTIAN.

62. FEMALE, on her knees before the monogram of Christ, about to be decapitated by a naked headsman, armed with a sword of peculiar make, resembling a razor-blade in figure. In front of the martyr stands the Dove with olive-branch, badge of her profession. The ground of the scene is furnished by a palm-branch, under which is the legend ANFT, probably representing the customary formula, "Annum Novum Faustum Tibi," which marks the purpose of the gem as a New Year's gift. An analogous example is published by Caylus in the shape of a terra-cotta counter with "Annum Novum Faustum Felicem Tibi," at full length. This intaglio, of very neat work, is the most elaborate piece of early Christian gem-engraving as yet discovered. Its genuine antiquity is allowed by Castellani, and the highly elaborate "Sapphire of Constantius" proves that such scenic compositions were in the taste of his period, and that artistic ability for such performances was still to be found. Red jasper. (Litchfield.)
63. PALM-BRANCH; underneath, SVLE VIAE—"Long life to thee, Syllas!" the last V inverted. The mixture of Greek and Roman characters, as in the epitaphs of the catacombs, betokens the date of the fourth or fifth century, and the palm was the established badge of the Christian faith. This gem, which evidently belonged to a gift ring, is a beautiful sard of two shades. (Bought by me on the Ponte Vecchio, Florence.)
64. OLD MAN, in flowing robe, leaning on his staff, and listening to a little naked boy, seated on a rock before him, and lifting his hand in the act of declamation. Over the boy's head is a cloud, perhaps the *shechinah* of Divinity. The scene is Christ disputing with the Doctors. A most curious subject, done in an equally curious manner, differing as much from the antique as from the modern. The style somewhat recalls that of the mediæval cameo, "Noah under his vine," in the Paris Cabinet, pronounced by Chabouillet an early mediæval piece. The religious Byzantine coinage of John Zimisces also presents something analogous to the treatment of the figures. Circular, yellowish chalcedony, set in a rudely made base gold ring of evidently Arab workmanship. (Giovanni di Demetrio.)



## SATURN.

65. SATURN, a veiled head, in a good Greek style, the hair and beard entirely put in with the diamond point. A very unusual subject in gems ; the present may have been the signet of one of the Sentia family, in which "Saturninus" was a regular cognomen ; and the primal god of Italy consequently occupies the reverse of their denarii. Sard of different shades.

## CYBELE.

66. CYBELE, or rather Faustina the Elder, thus deified, according to the regular practice of her times. A deep engraving, of great spirit, on red jasper ; the earliest example known to me of the employment of the material, which became so frequent at a later period of the empire. (Hertz.)

## JUPITER.

67. HEAD combining the insignia of SERAPIS, SOL, and AMMON—the modius, the rays, and the ram's horn. The face is evidently that of M. Aurelius, or rather his son, Commodus, complimented with the attributes of these great powers of Nature. A work of the Roman school, not to be equalled in its line ; engraved in shallow intaglio on a large sapphirine chalcedony, the "jaspis aërizusa" of Pliny ; the cerulean hue of which was doubtless considered highly appropriate to the subject. (Eastwood.)
68. JUPITER, seated, before whom stands Fortuna, with cornucopia and rudder, to whom the god presents a wheat-sheaf. In the field, dispersed, the letters of the owner's name, ΑΠΟΛΟΔΩΡΟΥ. A sketchy engraving of late Roman-Egyptian times, on a very fine and curious sard, of two distinct strata cut transversely, yellow and red ; each appropriated to one figure, with very good effect. (Lincoln.)
69. JUPITER, standing upon the globe, a tall, majestic figure, upon whose extended hand Fortuna herself, supported by a small Genius emerging from the Earth, is placing a seated statuette bearing a cornucopia ; or, perhaps, receiving it from the god's hand. In the latter case, we have the Fortune of the new-born child just come into the world, receiving the gift of opulence from the Lord of All ; and the design must be regarded as a horoscope of the most auspicious kind. To judge from the frequency of this curious subject on gems of various periods of the Roman Empire, this is, probably, the true signification, here offered for the first time. A good engraving of the second century, on a black and white onyx. (Gardiner Hull.)

## JUNO.

70. BUST OF JUNO, crested with the peacock, wearing the necklace and triplet ear-rings appropriated to her type. The strongly marked profile leaves no doubt of its being Julia Titi thus deified,



according to the system of the times. She was similarly complimented at the expense of the other goddesses. Martial has a pretty epigram (vi. 13) upon her statue in the character of Venus. A highly finished intaglio, in a beautiful amber sard, curiously marked with a red spot on the cheek of the portrait. (Eastwood.)

71. JUNO REGINA, holding a long sceptre, and standing between Mercury and Minerva. The last carries a tall palm-branch in place of her usual spear, and rests her hand upon her shield. Minutely engraved in the Roman style, on a good sard. (Harris, Bath.)
72. ASTARTE, the "Dea Cœlestis" of Carthage, of which city she was the patroness, bearing a sceptre and mounted upon her lion; overhead, two stars. The circuit of the sacred enclosure at Carthage was two miles; the temple was turned by Theodosius into the cathedral church. This intaglio is in a better style than is usually found in gems of this type, none of which, probably, are older than the reign of her *protégé* Severus, lineal descendant of Hannibal. Fine sard, set in a large silver ring, of Mohammedan fashion. (Luxmore.)
73. ASTARTE, the Oriental Juno, in front face, seated on a throne, the feet of which rest on the haunches of lions. The goddess holds out in the one hand a patera, in the other a bunch of wheat-ears. This representation agrees so well with Lucian's description of the "Dea Syria" of Emesa, that it may be presumed a copy of that celebrated idol. Very neatly engraved by a Roman hand; in a transparent, brownish sard. (Dr. Nott.)

### JUPITER.

74. THE EAGLE BEARING GANYMEDE ALOFT, seized whilst hunting, as is shown by the two javelins, with their *amenta* attached, still retained in the boy's hand. The design displays much lightness, and may be supposed suggested by the famous group by Leochares, for it fully answers to Pliny's description: "Fecit aquilam sentientem quid rapiat in Ganymede, et cui ferat; parcentem unguibus etiam per vestem." Yellow sard; chosen, perhaps, for its analogy to the "Flavus Ganymedes." (Eastwood.)
75. TITAN, serpent-legged, as being the son of Earth, defying Jupiter. He brandishes a sword, and for defence holds out a lion's hide wrapped about his left hand. Fine Italo-Greek intaglio, on a large circular sard, completely blanched by fire; found at Cumæ. (Eastwood.)
76. JUPITER AMMON; a head in front face, deeply sunk; a most vigorous production of the Cyrenaic school; the face displaying a singular combination of the human and bestial. Cyrene, as early as B. C. 400, in the times of Eupolis, the comic poet, was famous for its gem-engravers, and the extravagance of the citizens in the



article of rings ; this intaglio belongs to that epoch. In the original gold ring, of quaint form, with thick and protecting shoulders ; a fine sard, which, being accidentally drawn out by the sealing-wax, revealed a curious trick of the ancient jeweller. The box-setting was filled up with thin lead neatly folded into the space, inserted originally to increase the weight of the jewel, but now reduced to a complete oxide. (Wells.)

77. JUPITER AMMON ; a head in nearly full face, with the same strange mixture of natures as in the preceding, but even more exaggerated of character. Roman work, cut to an extraordinary depth in a most remarkable stone, a *transparent* black agate ; evidently selected for its analogy to the subject ; as it exactly gives the hue of a negro's skin.

### SERAPIS.

78. SERAPIS ; head radiated as Phœbus, and with the horn of Ammon. In front, the serpent-entwined wand of Esculapius, whose prerogatives this new god had usurped under the Empire. Bold but unfinished work of the second century ; in a sard of singularly deep color, a dark crimson, the true ancient purple. His name, "Sri-pa," *Blood-drinker*, shows the suitability of the color to the god. (Eastwood.)
79. SERAPIS ; bust in nearly front face. Roman art shows itself to greatest advantage in such representations of the great god of the second century ; and *this* is the very finest of them all that have ever come under my notice. Deeply cut in a large white beryl, slightly tinged with green. (Webb, afterwards Pulsky.)
80. SERAPIS ; a bust, between the Sun and Moon ; underneath, an eagle. This adjunct expresses pictorially the sense of the more frequently used legend, "One Jupiter, Serapis." Late Roman work, in red jasper.
81. SERAPIS, on his throne ; a long sceptre in his hand ; at his feet, the triple-headed monster that (says Macrobius) was the emblem of Time—Present, Past, and Future. In front stands Isis (the Earth), holding the sistrum and wheat-sheaf. Around, runs the legend, Η ΚΥΡΙΑ ΕΙCΙC ΑΡΝΗ,—"Immaculate our Lady Isis." Fine work of the Greco-Egyptian school, on a very bright sard. (Christie and Manson.)
82. SERAPIS, on his throne ; a long sceptre in his hand ; at his side, Cerberus. The legend, ΕΡΜΗC ΙΡΝ, may be an adjuration to Hermes, conductor of souls to the god's domains (Horace's "Satelles Orci") ; or else merely the name and profession in initials of the owner of the signet. Physicians' signets generally bore their names, being used for authenticating their "patent medicines" ; and the god of the dead was the aptest patron for their art. Martial mentions a Hermes as a celebrated operator of his day :

"Enterocelarum fertur Podalirius Hermes."



Neat Roman work, deeply sunk in a fine red jasper ; a material specially dedicated to the figures of Serapis on account of its sanguine dye : the cause, according to Servius, of the selection of the *rose*, "purpureos spargam flores," as offerings to the dead. (Hertz.)

83. SERAPIS, standing with head turned to the right, between the Sun and Moon. The *Circle* borne in his hand denotes his appearance in this form as God of the Year, the *Ἐνιαυτός*, who walked in the great Dionysiac processions at Alexandria. An appropriate personification, seeing that Serapis was by this time considered one and the same with the solar deity. Neat Roman work, in red jasper, set in a very elegant ring. (Giovanni di Demetrio.)
84. SERAPIS, advancing, with hand uplifted in command, and armed with a spear, in his character of Lord of Death. This is a most uncommon mode of representing this deity, but another exactly similar, on sardonyx, is published in the "Impronte Gemmarie," v. 65, from the Carrei Collection. In the field, in straggling letters, the regular address to the god, ΕΙC ΖΕΥC CΑΡΑΠΙC. A very good engraving of the second century, in a fine sard. (Cole.)

## MARINE.

85. NEREUS AND DORIS, moving lovingly together over the waves. A Cinque-cento copy of a well-known gem at Florence ; but the artist has ingeniously adapted his group to the nature of his material, a beautiful agate of two shades, by placing the figures on the dark ground, reserving the transparent for the water, which it perfectly represents, viewed by transmitted light. The engraving is of the highest merit. (Eastwood.)
86. GALATEA, OR LEUCOTHEA ; her bust, in the act of swimming, as the Nereid is invariably represented. Of all the false explanations of this type, Agostini's is the most out of place ; who, mistaking the rippling wave for drapery blown back by the wind, denominates it an Atalanta. From this figure being so much a favorite with the ancients, it may be suspected that it served for a talisman for the securing of fair weather to the mariner who wore it in his ring. At all events, Addæus talks of her lips, "wherewith she charms the winds to peace," in his well-known epigram. A very good work, deeply cut, and the dripping hair cleverly rendered by fine strokes of the diamond point. Opaque banded agate, broken at top, but skilfully restored in gold. (Dr. Nott.)
87. SEA-NYMPH, swimming, exactly as the Leucothea on the denarii of the family Crepereia, or the Galene on beryl, celebrated by Addæus, the work of Tryphon. Although the real meaning of this type is sufficiently obvious, yet it always is catalogued as a Leander. Delicate Greek work, on a fine sard, much broken and splintered. (Praun.)



88. AMPHITRITE, or Venus Euplœa, holding down with both hands her veil, which, swollen by the wind, forms an arch above her head; borne over the waves on the back of Triton, who turns his head to gaze lovingly upon her. A curious engraving of late Roman art, very deeply cut, but with little finish; in a good sard.
89. AMYMONE, kneeling, holding Neptune's trident, and the water-pitcher, in allusion to that god's gift to her of the fountain of Lerna. A remarkable example of early Greek art, in a very large light-brown sard; set in silver gilt for a pendant. (Praun.)
90. AMYMONE, in a full, flowing robe, the *peplos*, standing with a pitcher in her hand. The frequency of this figure as a seal device may perhaps have been connected with the idea that it secured the favor of the god of waters towards the wearer. This engraving is very curious, being very bold, and at the same time unfinished; like some of the early gems found in Cyprus. Brownish sard. (Maskelyne.)
91. FATHER NILUS, a bust with the cornucopia; in front a reed, the regular badge of a river-god. An early Roman work of the highest excellence, finished with the utmost care in all its details. Dark sard, broken at the top of the head and restored in gold. (Praun.)
92. DOLPHIN, stretched out at full length, crossed by the trident; in the field Δ. Ρ. Π., doubtless implying the connection of the dolphin with Poseidon, the god of ocean. A very characteristic specimen of the exaggerated manner and excellent workmanship of the Cinque-cento school. Sard, cut into a parallelogram. (Hertz.)
93. TRITON; a head with fish's gills crossing the cheeks; the hair rough and matted, as described by Pausanias *from the life*: "I have seen another Triton at the shows in Rome, somewhat inferior in size to those at Tanagra. The Tritons present the following appearance: they have on the head hair like the small frogs in marshes in color, and also resembling them, because you cannot distinguish one hair from another. The rest of the body is rough, with a coat of fine scales that defies the file to cut it. They have gills under their ears, and a human nose; but the mouth wider, and the teeth of a wild beast. They have, it seemed to me, green eyes, human hands, fingers, and nails like the *opercula* of snail-shells; under the breast and the belly, tails, instead of feet, as dolphins have." (IX. 21.) In the field S. PEDI, "Seal of Sextus Pedius." Q. Pedius was grandnephew and legate to Julius Cæsar; another of the family, a deaf and dumb boy, was a clever painter. Engraved with great spirit on a sard curiously veined with dark red. (Eastwood.)
94. HIPPOCAMPUS, careering over the seas. Sketchily done in a high bevelled sard, of extraordinary richness of color, hardly distinguishable from carbuncle.



95. CRAB; the upper shell divided into numerous plates, like that of the tortoise; seemingly indicating a peculiar species. Minutely engraved on a very small, bright sard. Plutarch tells us that the cray-fish was the type of cautiousness, on account of the crafty manner in which it baffles the attacks of the conger; and consequently was taken for seal-device by King Amycus. Some such motive doubtless lay in the adoption of the crab for the same purpose; for it does not here bear an astrological significance. (Brighton.)
96. DOLPHIN, coiled about a trident—the two chief attributes of Neptune; a type protective of sea-faring people. Pretty Roman work, on a minute red jasper, retaining a portion, at the back, of the original iron ring. (Rhodes.)

## MINERVA.

97. MINERVA, in an ample *peplos*, falling in vertical folds, with shield on arm, and what appears a fire-brand in her hand, advancing rapidly, preceded by her serpent. This is one of the exceptional types that occasionally present themselves in Etruscan designs, having reference to some legend now lost; or, supposing what the goddess carries actually meant for a fire-brand, she may be hastening to the destruction of Troy. An engraving in very shallow flat intaglio, in the best Etruscan manner, on the base of what has been a magnificent scarabeus of curiously-banded agate now calcined and flawed by fire. Set for me after the pattern of one found at Palestrina, now in the Fortnum Collection.
98. HEAD OF PALLAS, helmeted, in nearly front face, with flowing hair, and a necklace, with leaf-shaped pendants; much in the style of the same head upon some late Syracusan coins. The intaglio is very shallow, and of uncertain style, perhaps that of Magna-Grecia, debased. Pale olive-colored chalcidony, of fine quality, the gem cut very thin, as are many Campanian ring-stones, and having on the back two curious indentations, apparently natural. (Böocke.)
99. MINERVA MEDICA, holding the butterfly, Life, over a blazing altar; behind, a cippus, to which is fastened the serpent, her peculiar attribute; in the field, c. H., initials of the owner, some noted physician of the first century. The "Athene of Health" stood by the altar in the Acropolis; erected there by Pericles in gratitude for the recovery of a favorite workman, hurt by a fall in the building of the Parthenon. The drapery of this figure is in the style of that of the Victory on coins of Nero, whence its date may safely be deduced. Sard; much roughened by wear. (Hertz.)
100. HEAD OF PALLAS, in an Attic helmet, chased with the figure of a sea-horse, as seen upon the coins of Thurium. An admirable example of the style of Rega, of Naples (whose usual



signature, ΠΕΓΑ, appears under the neck), and inspired with the true Greek spirit. Aqua-marine, of a quality worthy of the intaglio. (Lady Greaves.)

101. DEA ROMA, seated, contemplating the Wolf and Twins; on the other side stands the old shepherd, Faustulus, leaning on his staff, and contemplating the prodigy. The same scene forms a reverse to a denarius of the gens Pompeia, whence it is probable this gem was the signet of a member of that ancient family. Early and good Roman work; on a sard of the richest color, in two shades (Dr. Nott.)

102. MINERVA, AS DEA ROMA, seated upon a pile of armor, holding her spear in one hand, and resting the other upon her shield. The attitude conveys the idea of repose after the subjugation of all opponents. The finished style of the engraving reminds one of the execution of the best coins of Trajan. Lapis-lazuli, of the finest possible quality. (Praun.)

103. DEA ROMA, seated on a pile of arms, holding forth a Victory on her right hand; her shield hangs down from her left. Minerva, the original patroness of the city, in the form of the Palladium, had become in later times identified with the deified personification of Rome. The style of this gem exactly coincides with that of the same figure on a medallion of Constans; a fact that fixes its period. Gems of this late age are amongst the rarest. Large red jasper. (Dr. Nott.)

### MEDUSA.

104. MEDUSA'S HEAD, expiring, in three-quarter face, the hair flying loose, as if instinct with life; two serpents knotted under the chin. A magnificent work, of the best Roman period; but still more valuable from the rarity of the stone; a great peridot (*topazius*), almost in its native state of a hemispherical water-worn pebble. Perhaps the gem described as in the Pullini Cabinet. (Eastwood.)

105. MEDUSA'S HEAD, in profile, slightly drooping forwards; the hair arranged in three great curls on the temples, and in a tuft on the nape of the neck, as seen in some Sicilian coins. One serpent, only, falls over the forehead, the rest of its body mingling with the hair. Very deeply cut, and full of spirit; apparently late Greek style. (Nelthropp, from Berne.)

106. MEDUSA'S HEAD, carefully engraved in a good Roman manner upon a very small, fine-colored emerald. One of the very rare examples of an indisputably *antique* intaglio in this precious material. (Hertz.)



107. MEDUSA'S HEAD, in profile, with the eyes open and placid; the hair arranged in three great bosses on the side; a small wing over the temple; a serpent waving along the crown. A perfect Greek engraving, in shallow intaglio; on a very beautiful circular sard. (Eastwood.)
108. MEDUSA'S HEAD, in profile; a large wing on the temple; one serpent rears itself from the hair, two more are knotted under the chin. An intaglio of matchless beauty, and equal power, sunk to an amazing depth in the gem by some great artist of the last century, probably Natter, whose manner the work recalls. Black jasper. (Uzielli.)
109. MEDUSA'S HEAD, in three-quarter face, full of spirit, with an exaggerated expression of fury; entirely in the style of the Cinque-cento. Suggested, doubtless, by the celebrated painting of Leonardo da Vinci's, his earliest production, and the parent of the innumerable camei of the same subject, all similarly treated. Very deeply cut in an elliptical sard. (Eastwood.)
110. MEDUSA'S HEAD, in front face, with glaring eyes, with the hair flaring about in all directions; full of life and horror; as that placed on the coin of the family Plotia. In very shallow intaglio of excellent workmanship, bespeaking the late Greek period. On a large circular rock-crystal, slightly tinged with purple. (Pulsky.)

### CERES.

111. CERES, OR ANNONA, seated, holding forth upon her right hand a small figure of *Æquitas*, as represented on the coinage; at her feet a corn-measure, whence spring three ears of wheat. Fair dealing in the corn trade, so plainly set forth in this device, points it out as the signet of some official of the market, or "*præfectus annonæ*." A beautiful engraving in the best Roman manner upon a plasma; unfortunately, quite discolored by fire. (Dr. Nott.)
112. CERES, enthroned on the sacred car, *thensa*; drawn by a pair of elephants, each mounted by its own conductor (*mahout*), iron rod in hand. The side of the car bears a bas-relief. The same type appears on coins of Faustina, with the legend *ÆTERNITAS*, whence it seems to have been made the emblem of perpetuity. Engraved with a great amount of finish on a clear yellow sard, the surface of which has been carefully repolished. (Praun.)
113. CERES, in a *thensa* drawn by elephants, as before. Engraved in a sketchy manner, perhaps a Cinque-cento copy; in a good sard. (Greenwood.)
114. ABUNDANTIA, standing, holding out a dish of fruit, the "*lanx satura*;" with the other hand a bunch of wheat-ears. A



good engraving, closely agreeing in style with the type of "Abundantia" on the denarii of Hadrian, to whose times it may confidently be referred. Sard, much worn on the surface. (Eastwood.)

115. PROSERPINE; a head covered with the head-cloth and net, in the Sicilian style; a wheat-ear introduced to indicate her character. Greek work of the best period; very deeply cut in a rich brown sard. (Eastwood.)

116. BONUS EVENTUS, the Roman representative of Triptolemus, leaning against a cippus, in token of permanence, and holding forth a dish of fruits to mark his office. Roman work of unusually good execution for the material; a bright green plasma. (Praun.)

### APOLLO.

117. APOLLO DELPHICUS, standing with one arm placed upon his head, in a reposing attitude, and resting his lyre upon the head of a small female figure, who holds out a leafless branch. On the "Corbridge Lanx," Apollo extends a similar leafless branch, probably that of the sacred chestnut, given in the Delphic Games, before the bay-tree came into existence through the metamorphosis of Daphne. The smaller figure, which in other instances carries a patera in the hand, has been called a Muse, or the nymph Peitho, or a Delphic virgin; but she certainly represents the Pythia, who originally was a young maid, until Echecrates eloped with one of the number; to prevent which scandal in future an old woman was always appointed to the office. The upper part of the god's body is nude, and the flesh modeled with incomparable softness, the whole figure full of easy grace and dignity—the work being a masterpiece of the later Greek school. In the field, X.NEA, referring to the owner, has been scratched in by an ancient hand. A gem identical with this in all respects, save that the girl has a patera in the hand, is figured by Caylus, as then set in Bishop Garnier's *châsse*, in Troyes Cathedral, and probably brought back by that prelate from the sack of Constantinople by the Franks. A replica, but of very inferior workmanship, on a large cinnamon-stone, exists in the Blacas Cabinet. Sard, of unusual dimensions for the antique, and of rich, deep color. (Forrest.)

118. APOLLO PYTHIUS; full-length nude figure, leaning upon a cippus, and holding out his bent bow in token of amity; his lyre rests against the base. Strongly resembling in treatment the similar type on the coins of the early Seleucidæ, to which epoch its fine execution warrants us in assigning it. Peridot, of large size and fine color. (John Brett.)



119. APOLLO PYTHIUS; a bust; the head crowned with bay; in the field in front, CΕΟΥ, perhaps for ΘΕΟΥ; behind, <sup>B</sup>A, added <sup>I</sup>by a barbarous hand to give talismanic virtue to the gem; probably standing for *ἱερὸν θεοῦ βασιλέως Απόλλωνος* — “Sacred to the god, King Apollo”—of whom *βασιλεύς* was the regular title. Well engraved in very shallow intaglio in a late Roman style, in a fine circular sard. (Jarman, Pistrucci's first patron.)
120. PHŒBUS-APOLLO; a bust; the head graced with the horn of Ammon; thus combining in one person two characters of the solar god. The face is extremely youthful, and almost feminine; it may possibly be the portrait of some Syrian prince, flattered by this twofold deification. Nothing can exceed the beauty of the work in this part; but the hair is treated in a most singular manner, which seems to bespeak an Oriental hand; and is carried down the shoulders in a thick bush, not in the customary flowing curls assigned to “intonsus Apollo.” The gem itself is of the same exceptional quality with the work upon it; being a rich brownish-yellow sard of the most beautiful tint imaginable.
121. APOLLO; a bust in a sketchy style, apparently late Greek, but deeply cut. As he bears no distinguishing symbol, this may possibly be a portrait of a handsome youth, taken from the life. Valuable for the quality of the gem, a sard equalling the carbuncle in richness of color. (Eastwood.)
122. THE SUN-GOD, standing, exactly as he appears on the first coins of Constantine, leaning on a long sceptre, a whip in his hand. Neatly engraved in a late Roman style in a fine heliotrope; the material evidently chosen from the analogy of the name to the subject engraved upon it. The heliotrope, “sun-reflector,” was used by the Greek astrologers in the observation of solar eclipses, for reflecting the image of the sun's disk; whence the name. (Rhodes.)
123. SOL, with radiated head, standing in his quadriga; seen in front face, holding the whip and reins; the drawing skilfully foreshortened, as to god, car, and horses. A good Roman intaglio, of the second century, in a singular kind of chalcedony; white, but full of minute black specks; the material chosen, doubtless, for its appropriateness to the subject of the sun rising amidst clouds. (Dr. Nott.)

#### ESCULAPIUS.

124. ESCULAPIUS AND HYGEIA, standing side by side; he leaning on his serpent-twined staff; she feeding the serpent, her special attendant, emblem of life without end, the promised gift of the two powers. The inscription, ANΘΙΜΟΥ, shows this to be the professional seal of Anthimus, some physician of the second or



third century, and which served, after the fashion of the times, to authenticate his nostrums. The rude work of some Asiatic Greek of the Decline; probably a native of Pergamus, the grand focus of the healing art. Carnelian; set for me in a ring the fac-simile of the Alexandrine in iron set with the Canopus, No. 37. (Lady Greaves.)

125. ESCULAPIUS; head bound with a fillet, a serpent twined about the neck. The face is not of the type usually given to the god of medicine, but has more the character of a portrait from the life. It may be that of Alexander, the "False Prophet," of Abonitichos, with his oracular serpent, Glycon; for Lucian says the city struck medals of him in the character of Esculapius. Very good work of his times, in a mottled yellowish red sard. (Webb.)
126. ESCULAPIUS; a head exactly copied from the famous one with the signature ΑΥΛΟΥ, now in the Blacas Cabinet. As the work closely agrees with Natter's strongly characterized style, in his signed pieces, it may be suspected that the lower part of the field, now deficient, bore his regular signature, L. N., and has been broken off by a dealer in order not to interfere with its pretensions to antiquity. Yellow sard, curiously speckled with red. (Uzielli.)
127. ESCULAPIUS, leaning on his staff, facing Hope holding out her flower; overhead, in the centre, the bust of Jupiter; below which the tripod for incense, for paying him worship. The name ONESIMI declares this the device of some noted doctor of the third century, who piously places his *hope* of success in the patronage of the Supreme God. A neat intaglio, for that late period, in a small, fine-colored sard. (Giovanni di Demetrio.)
128. ESCULAPIUS; standing in front face, with head in profile, resting his hand on his serpent-twined staff. Good in drawing, and deeply cut, in a small pale plasma; much resembling a poor emerald. (Edlin.)

### MUSES.

129. MELPOMENE, helmeted and seated on a cuirass, resting her elbow on a shield, and holding up and contemplating a great satyric mask, which she appears to be apostrophizing; in the other hand, the palm of victory. Before her burns the *thymele*, or theatrical altar; warlike deeds being the theme of the Tragic Muse, she appears in the costume of Pallas. The signet of a Roman tragedian of the second century, and very neatly engraved. Sard, formerly set in an iron ring. (Pietramari, Rome.)
130. BUST OF MELPOMENE, exhibiting the shoulder very prominently (as is usual in this type), and contemplating a tragic mask set up before her upon a cippus. This used to pass for the "Muse Calliope consulting the oracle of the head of Orpheus." A very similar intaglio, but less finished, exists in the Marlborough



Cabinet. Done in a peculiar style, in very shallow intaglio; the hair beautifully put in with the diamond-point. Late Greek style, or possibly that style revived by Flavio Sirletti. The stone, however, has every mark of antiquity in its polish at the back; it is a sard of remarkable beauty, composed of wavy shades of bright red and orange, of the most lustrous tints. (Eastwood.)

131. ERATO, in the attitude that distinguishes her character, seated on a chair, and tuning her lyre. Roman style; sard. (Pietramari, Rome.)

### PEGASUS.

132. PEGASUS; in full flight through the heavens; on his back, Bellerophon carrying a spear, point downwards. Spirited but very sketchy work; the artist more successful with the equine than with the human figure. Black agate, red by transmitted light. (Eastwood.)
133. PEGASUS; a good Roman engraving; set in a silver ring of very quaint form, probably late mediæval. Small sard. (Pietramari, Rome.)

### ZODIAC.

134. DEUS LUNUS, the great god of Carrhæ; a youthful bust, backed by the moon's crescent. Perhaps a portrait of Julian under the form of a deity he particularly venerated, for the profile closely resembles his when Cæsar, before he began "*sapientem pascere barbam.*" A head of him on a gem, as a Serapis, is actually published by Caylus. Mediocre Roman work, in a fine red jasper.
135. TAURUS, at full gallop; his tail terminating in a serpent's head. In the field below is a coiled serpent; above, Capricorn; between the bull's horns, the lunar crescent. Astrological; showing the trine of Luna, Taurus, Capricorn; the horoscope of the owner. Boldly engraved in a green jasper, mottled with yellow; a favorite material for talismans.
136. SAGITTARIUS as a Centaur; the deified Chiron, flying forth through the heavens; the stars of the constellation being marked in the proper order around his figure. The horoscope of a horse-soldier, or a charioteer, according to Manilius (v. 343):

'Quatuor appositis Centaurus partibus effert  
Sidera, et ex ipso mores nascentibus addit.'

This, the earliest example of a horoscopical gem known to me, is carefully engraved in a Greek style, within an "Etruscan border," on a banded agate (bleached by fire), in which the opaque band forms a heraldic *chevron* in the middle of the field; a peculiarity I have observed in other Greek gems devoted to equestrian subjects. (Dr. Nott.)



137. ARIES, carrying a long caduceus ; below, the globe ; above, the owner's name, PRIMVS. The caduceus is introduced because Mercury is the patron god of flocks. This same type is the "City Arms" of Antioch, because founded in the month governed by that sign ; and therefore was commonly put upon the civic mintage. For the same reason, Scorpio is the badge of Samosata, capital of Commagene. Primus may have been a native of Antioch, and so have taken his national device for his private signet ; or in the *first* of the signs may lurk an allusion to his name. In the Webb Cabinet (sold 1854) was an intaglio of a potter at work, bearing the same name in very similar lettering. Clarac states that abundance of bricks are found at Athens, stamped PRIMVS, supposed a brick-maker employed by Hadrian in his rebuilding of that city. Boldly engraved on a sard, somewhat discolored by fire. (Dr. Nott.)
138. CUPID, bearing the trident of Neptune, and mounted on the back of Capricorn ; the sign, according to Manilius, governing all places within the range of the tides : Horace's "Tyrannus Hesperiae Capricornus undæ." Below, the globe and the twin stars of the Dioscuri, patrons of navigators. A talisman for a sailor's benefit, prettily engraved in sard. (Praun.)
139. ERIGONE, helmeted, as befits the "Marathonia Virgo" of Statius ; seated under a vine, bewailing the death of her father, Icarius, the host of Bacchus, and first planter of the tree in Greece. The statue of Pallas, set upon a cippus in front, marks the scene for Attica. Probably the horoscope of one born under *Virgo*, into which sign the maiden was translated by Bacchus after she had destroyed herself in her grief. Good late Greek work, in fine yellow sard. (Praun.)
140. ERIGONE, leaning against a cippus, holding the palm-branch, and the balance belonging to the zodiacal sign ; in front, her dog Meta ; in the field, the owner's name, L. D. VIRILI, in allusion to which cognomen the sex of Virgo has been unmistakably changed to the masculine. Early Roman work of exceptional merit, on a bright yellow sard. (Dr. Nott.)
141. CAPRICORN AND THE SCORPION, combined in one figure, and carrying a legionary standard. The reason for this union may thus be guessed at. The Scorpion was the *tutela* of Mars, according to that great authority, Manilius :

"Pugnax Mavorti Scorpius hæret."

Capricorn was the badge of the Second Augustan Legion, as appears from monuments at Isca Silurum, and from the coins of Carausius ; the combination therefore was a very appropriate seal-device for some officer of that body ; uniting, as it does, the influences of the god of war and of the tutelary genius of his legion. Neatly engraved on brown sard. (Hertz.)



142. CRAB ; the body formed into a full-faced mask ; perhaps the head of Oceanus, who is commonly depicted as crowned with this shell-fish. The type is also explained as the moon in Cancer, her proper house ; and therefore a most propitious horoscope. A sketchy late Roman engraving in sard. (Eastwood.)

## ASTROLOGICAL.

143. BACCHUS AND NEPTUNE, conjoined in one Janus-head ; the thyrsus and trident in front of the respective owners. Above is an eagle ; below, a crab, emblem of Oceanus ; also the letters HIA, perhaps, reversed, the old Greek name of Earth. A talisman which brings together the influences of the Four Elements for the benefit of the wearer. Carefully engraved on a dark-brown sard. (Uzielli.)

## DIANA.

144. HEAD OF DIANA ; the hair tied up in a tuft on the crown ; bow and quiver on the shoulder ; the treatment similar to that of the same head on the coins of Eretria. Good Greek work, in very shallow intaglio, upon a rich brownish-red garnet (popularly termed jacinth) ; the surface much worn. (Hertz.)
145. DIANA EPHESIA, standing, between busts of Sol and Luna ; at her feet, looking up to her, two lions (?). Considering the high veneration in which this goddess was held, it is astonishing how rarely her figure appears on gems, the present one being the only example that ever came in my way for sale. Mediocre Roman work, on a dark sard of small size ; the surface much worn.

## MERCURY.

146. HERMES PSYCHOPOMPUS, assisting a soul to emerge from the shades, by the virtue of his magic wand extended over it. In the field, C. A. D., initials of the owner. Early Roman work, altogether in the Etruscan taste, and minutely finished. Tricolored agate, that is, sardonyx cut transversely. (Praun.)
147. MERCURY ; seated, crowned with laurel, carrying the thunderbolt of Jove ; at his side, the Ram, he being the patron of shepherds. In the field, ΕΠΙΤΑΧΥΡΟC, "Seven-fold golden," in allusion to the virtues of that numeral, assigned to Hermes as was the *Five* to Apollo. The curious compound is of the same kind as the *Ἑπτάχαλκος* on the wall of Athens, the place where Sylla made his entrance at the famous siege. Rude late Roman work ; sard. (Praun.)
148. MERCURY, leaning against a cippus, and contemplating a ram's head held in his right hand ; in the other is seen a wand. These adjuncts show him to be Hermes Nomios, the patron of



shepherds. A neat engraving in a small amethyst; in the Berlin Collection occurs the same type, also on amethyst, a stone on which figures of this god were in preference put, doubtless on the score of its great talismanic virtue. (Hertz.)

149. MERCURY, standing, holding the caduceus erect by the side of the stump of a palm-tree. This adjunct makes him figure here as god of the *palæstra*, "Hermes Enagonios." Nothing can exceed in beauty the work of this intaglio in the composition of the group and the modelling of the body. The style seems to be the later Greek; and the material employed is equally remarkable, being a bright yellow-green by transmitted light, and slightly opalescent; probably a variety of the beryl. (Harris, Bath.)
150. MERCURY; differing widely from the usual type, being here quite a boyish figure, running at full speed, caduceus in hand, as in discharge of some important mission. In the field, in large early lettering, PRIVER. Privernum was an ancient town of Latium, and as the civic seal of Valeria, in that district, a head of Augustus so inscribed, is extant, it is not unlikely the present was that of the commune of Privernum. Boldly cut in carnelian.
151. HEAD OF HERMES, in the archaic style, with pointed beard; the hair drawn by fine strokes of the adamant point with extraordinary precision. Upon his head, instead of the customary petasus, is set a cap formed of the upper shell of a tortoise, equipped with small wings, a peculiarity also remarked upon by Winckelmann in a gem of the Stosch Cabinet. One of the earliest attempts at a head known to me. Very fine sard, cut *en cabochon*, like a garnet.
152. MERCURY; a head in a petasus without wings; the face has the appearance of a portrait; doubtless of some youthful Cæsar. Good Roman work, deeply cut in a plasma, almost opaque, but clouded with red; a species of heliotrope; probably employed for the present purpose on account of its talismanic virtues. (Newton Hay.)
153. MERCURY; a head with wing on the temple; caduceus in the field in front. The characteristic profile, and short curly hair, expressed by drill-holes set close together, make this unmistakably a portrait of the youthful Commodus in the form of the "very beneficent" god. The engraving is in the flat manner that makes its appearance for the first time on the bronze coins of this emperor. In a lustrous brownish sard. (Dr. Nott.)
154. MERCURY; a bust, bare-headed, caduceus on the shoulder. The face seems that of the Cæsar Caracalla, thus complimented after the usual fashion of the Empire; from the times of Nero downward. A good engraving for its date, on opaque red sard. (Lady Greaves.)



155. CADUCEUS, within a wreath. On the reverse, AKPIΩΦI, a charm of which other examples are known, elegantly cut in Alexandrine lettering. Brownish chalcedony, Pliny's "jaspis capneas"; set for a pendant in gold. (Eastwood.)
156. WINGED FOOT, emblem of Hermes, "satelles Orci," god of the Shades (and therefore commonly sculptured on his altars), trampling upon the Psyche butterfly. A most apt *memento mori*; the device of some Epicurean, who says with *Copa Syrisca* :

"Pone merum et talos, pereat qui crastina curat,  
Mors aurem vellens, Vivite, ait, venio."

As may be supposed, this type was a very popular one during the Empire, but none, amongst the numerous examples that have come under my notice, equals this in fineness of workmanship. Dark cinnamon-stone, or, as mineralogists term it, hyacinthine garnet. (Praun.)

#### WAR.

157. MARS GRADIVUS, carrying a trophy, and looking round as he marches along. In the field a modern hand has scratched ΓΑΥΚΩΝ, the name of a supposititious ancient artist; and on the back, in the same style, M. A. TUSCHER, showing the gem to have belonged to the celebrated copperplate engraver of the last century. Excellent Greco-Italian work, within an Etruscan border; on a tri-colored agate, blanched by fire. (Böocke.)

#### VICTORY.

158. VICTORY, holding out the conqueror's wreath, and carried through the air in the car of Ceres, drawn by serpents, the usual vehicle of Bonus Eventus. There must be a serious meaning in this strange connection; perhaps the restoration to the Empire of Africa, the granary of Rome. A pretty engraving, in sard. (Praun; engraved in "Tassie's Gems," No. 777.)
159. VICTORY, with great outstretched wings, slaughtering a prostrate bull, the appointed victim for the triumphal sacrifice. This type, identical in every point, appears upon a denarius of Germanicus, commemorating his conquest of Armenia; which fixes the date of the present gem. A finely finished engraving in light olive-colored chalcedony. (Hertz.)
160. VICTORY; a bust with small wings on the shoulders: having the hair tied up in a tuft on top of the head, as seen on certain coins of the Titia family. Neat work of early Roman date, in banded agate.
161. A SARDONYX; large and of fine quality, cut with an unusually high beasil, and very contracted field, on which is lightly scratched in a little figure of Victory. The intaglio was made thus



insignificant not to impair the effect of the stone. A fine specimen of the true Indian sardonyx ; the layers well defined, and bright in color. (Brought from Athens by Merlin, French Consul.)

162. GODDESS, with wings raised vertically, and robe blown back as if descending from the heavens. With both hands she inverts a large vase, of the simplest form, without handles, resembling those deposited in the Celtic barrows. One of those exceptional types, derived from Pelasgic myths, so frequent in Etruscan art; and which may possibly be either Victory pouring out a libation, or Iris, goddess of rain, discharging her functions, and adopted here for patroness by some agriculturist of the age. The work is in the loose, flowing style peculiar to the later scarabei, and probably belongs to Campania. Scarabeus, well carved in sard, somewhat blanced by fire. Set for me in exact imitation of one found at Palestrina, now in the Fortnum Collection.

#### WAR.

163. MARS, standing in front face, leaning on his spear, and resting his shield on the ground, as though reposing after a hard-fought battle. A good design, and carefully finished in the details: a rare thing in this material. A fine sardonyx of three strata.
164. HELMET, with vizor representing the human face; on the temple is a ram's-horn, the regular adjunct to this kind of helmet. It rests upon a small round buckler (*parma*), emblazoned with a sun; around runs the legend PRIMIGENI, name of the owner. One of the Roman legions also bore the title "Primigenia." Such helmets with the ram's-horn go by the name given to them by the early collectors of "Head of Darius"; and there is no doubt this sort of head-covering is Persian. Ammian describes Sapor II. as directing the siege of Amida, on his head, "*aureum capitis arietini figmentum interstinctum lapillis pro diademate gestans*" (xix. 1, 10). And in another place, speaking of the Sassanian cavalry, he says: "*Erant autem omnes catervæ ferratæ, ita per singula membra densis laminis tectæ, ut juncturæ rigentes compagibus artuum convenirent; humanorumque capitum simulacra ita capitibus diligenter apta, ut imbracteatis corporibus solidis, ibi tantum incidentia tela possent hæerere qua per cavernas minutas et orbibus oculorum adfixas, parcius visitur; vel per extremitates narium angusti spiritus emittuntur*" (xxv. 1, 12). The Stosch Cabinet contains three "Casques en forme d'une tête de belier"; and three others with this kind of vizor. As Alexander Severus first introduced the "cataphracti" into the Roman service from the Persian, during his Eastern campaign, it follows that these troops also wore helmets of the kind in question—at all events, there is in the British Museum a bronze helmet with such a mask for vizor. But the gladiator's vizor was a mere flat plate of perforated metal, as the Pompeian examples show. The Parthians, still earlier, had similar



helmets, for Dio Cassius (LXIII. 2) notices that Tiridates, on his famous visit to Nero, travelled the whole distance on horseback by short stages (taking seven months for the journey), his favorite wife riding by his side, with a golden helmet on her head in the place of a veil. And in the early Persian times, Masistius, Master of the Horse to Mardonius, could only be despatched by thrusting the spike on the butt end of a spear into the sight of his helmet, as he lay on the ground, unable to rise through the weight of his impenetrable armor. He had been thrown by his horse, made unmanageable by an arrow-shot in the skirmish preceding the battle of Plateæ, as Plutarch records in his *Life of Aristides*. Ammian's contemporary, Heliodorus, also describes the Persian helmet as "solid, and beaten out of a single piece of metal; and usually imitating the man's own face, after the manner of a mask" (IX. 15). Now, be it remembered, the mask of antiquity covered the entire head, as well as face.

In the beard of the mask on this gem there is an evident attempt to represent the short, curly beard so distinctive a mark of the portraits of many Sassanian kings. And as for the shield, it is a remarkable coincidence that the sculptured cavalier at the Takh-i-Bostan, discovered by E. Thomas to represent Khosru Parviz on his famous steed Chabdiz, bears a small round buckler, similarly emblazoned with the blazing sun: a sufficient proof of the nationality of the object here depicted. The importance attached to the idea conveyed by this sort of helmet is manifested by its so frequent occurrence on gems of early and very elaborate workmanship. But the present intaglio is very sketchy, and has the appearance of never having received the finishing touch. Sard of a light color. (Hertz.)

165. PERSIAN HELMET, with vizor in the shape of a mask, as before. Done in a very early manner; probably Greek or late Etruscan, in shallow and flat intaglio. Bright yellow sard. (Praun.)
166. FIGHT between two Romans on horseback, and two Gauls on foot. One Roman has already slain his man, who lies dead in the foreground; the other prepares to launch his spear at the survivor, a naked giant, who, kneeling, covers himself with the huge national shield, and swinging back his long claymore, prepares to deal his "swashing blow" at his enemy. Excellent work of the Consular period; the memento of some memorable event in the history of a family. Brownish sard.
167. GALLIC HORSEMAN, his long hair streaming backwards, as in the conventional type of that nationality on the coin of the gens Hostilia; the body bare, but wearing long "braccæ" tied around the waist. His arms are a huge shield and two spears, as in Virgil's description of the followers of Brennus. His steed appears to have just received a mortal wound, falling on its knees, and throwing its



rider backwards. The work is somewhat stiff and rude, and betokens either very early or very late Roman times. But any memorial of the Gauls, as barbarians, could only proceed from Consular times ; and the barbarian warriors commonly seen on the coins of the fourth century are thickly clothed from head to foot. Large dark-red sard. (Uzielli.)

### VENUS.

168. VENUS VICTRIX, leaning against a cippus, and sending off Cupid with a caduceus to make peace with the beaten foe. A pretty idea, imperfectly carried out by a late Roman hand, in the material appropriate for talismans, the bloodstone.
169. VENUS VICTRIX, holding out the apple ; her helmet set upon a shield before her. Roman work in a superior style to what is commonly found on the present gem, a plasma of remarkably bright color. This species, by reason of its hue, was made the special vehicle for figures of the sea-born goddess.
170. THE NUPTIAL ALTAR, upon which is laid a wheat ear, toward which two doves from opposite sides lift their bills. These birds stand upon branches of the quince-tree (the eating of which fruit formed part of the ceremony) held in two hands. The most elegant of all the variations of the same theme, made for setting in espousal rings, that has ever come under my notice ; beautifully cut in a brownish chalcedony. (Praun.)
171. HAND-IN-HAND, the "Fides" out of a wedding-ring, holding a bunch of wheat-ears, emblem of fecundity. For the same reason, the wedding-ring in Italy retains the name of *Fede*, and is often set with the same hand-in-hand, cut in relief in garnet. In the more elaborate antique examples, the names of the pair are added. In the most ancient of all, the ring itself has its head formed into the same symbol of plighted troth, and is of iron (as Pliny notices), but plated with gold. A well-finished engraving, in a small sard.
172. MAN AND WOMAN joining hands, the regular type of the betrothal ring ; often abbreviated into the Hand-in-hand, or *fides*. For the same reason it often is put on the medals of an Augusta, with the legend, "Concordia Felix." On the old system of nomenclature, this group passed for the "Parting of Coriolanus and Volumnia." Doubtless the present gem was engraved in that sense, being unmistakably a work of the Cinque-cento school. Large yellow sard.

### CUPID.

173. CUPID, with his torch, peeping into a huge vase, whence a skeleton throws himself down headlong, as if scared away by the light. The meaning of this unique design remains a problem for ingenious conjecture. Certain it is that the skeleton here repre-



sents a ghost—Ovid's 'ossea larva,' Seneca's "larvarum nudis ossibus cohærentium figuræ." The spirits of the wicked, after death, became "larvæ"; of the good, "lares," from the Etruscan "lar"—lord. Roman engraving of the most finished kind, in nicolo. (Dr. Nott.)

174. CUPID VICTORIOUS; holding sword, and bow unstrung; seated in a meditative attitude upon a corselet; a helmet on the ground. Roman style, boldly drawn, and deeply cut in a dark-brown agate, traversed by an irregular white vein.
175. CUPID, bearing off the spoils of Hercules; shouldering the club and lion's skin; the bow and quiver hanging from his hand. A Roman work, slightly engraved upon a very convex almandine of a fine rose-color; a most uncommon variety. (Praun.)
176. VICTORY, seated, presenting a butterfly, emblem of the soul, to Cupid for his prey. A pretty and obvious allegory; neatly carried out on a very small garnet. (Dineley.)
177. CUPID, seizing a panther by the hind leg, whilst his brother beats it with a thyrsus. As the panther was the special attribute of Bacchus, its chastisement here may hint at failures, through his influence in the duties of Love. A pretty composition, very well carried out by a Roman hand of the best period; sard. (Hertz.)
178. Two CUPIDS in a fishing-boat; the one at the prow casting his net, the other at the stern steering. The mast apparently forms with its yard and furled sail the figure of a Latin cross. If so intended, this pretty gem is the signet of an early Christian, who followed the advice of Clemens Alexandrinus on this point. Sard, crossed by a transparent white band. (Uzielli.)
179. CUPID, bestriding a dolphin, guides its course by the sound of his double pipes; his brother, hovering in the air in advance, holds up the tail of a second dolphin to catch the breeze. An allusion to the accredited love of this fish for music. A pretty and ingenious idea, but only roughly carried out by a mediocre hand of the Decline. Red jasper. (Praun.)
180. CUPID, wafted over the waves on the back of a dolphin, whom he recompenses for the service by the music of his double flute. A pretty Roman work, on a bright yellow sard. (Praun.)

#### PSYCHE.

181. PSYCHE, on one knee, opening by stealth the "Box of Beauty," *pyxis formositis*, entrusted to her by Proserpine to carry to Venus. As she lifts the lid a poisonous vapor escapes, that throws her into a swoon. In the exergue the artist's *nom de guerre*, ΓΝΑΙΟC. The best of the Poniatowsky gems known to me, for excellence of design and fineness of execution. Amethyst, of great size and beautiful color.



## BACCHUS.

182. BACCHUS, standing, attired in a long and ample robe (the *crocata* peculiar to him); holding out the cantharus, his thyrsus of cane resting on his shoulder. A remarkable specimen of the archaic Greek style, of which it displays the perfection. Banded agate of five shades. (Praun; figured by Raspe, No. 4202.)
183. BACCHUS, advancing, holding aloft a bunch of grapes, and in the other hand a chalice. A blazing torch, stuck in the ground, declares the nocturnal character of his mysteries. The face resembles Nero's; he may very probably have been represented in the character of the jolly god, as we know he was often in that of Apollo, and much more appropriately. Sardonyx of many layers, cut transversely, the lower part being broken, the curious crystallization of the material gives the appearance of long grass and flowers to the ground in the impression.

## SILENUS.

184. SILENUS; a head ivy-crowned; a bit of drapery on the shoulder. A good intaglio, the face full of life, with a serio-comic expression befitting the character of the tutor of the jolly god. Early Roman style, in a carnelian, with convex back. (Praun.)
185. SILENUS; a half-length, reclining, and lifting his hand, as though calling on the cup-bearer to replenish his bowl. This subject once was accepted as "Socrates declaiming." A good example of the best Greek style; nothing in the art can surpass the expressiveness of the action, and the modelling of the body. The work is probably Campanian, being enclosed in an "Etruscan border," whereas the actual Greeks used merely a single line for the purpose. Light brown sard. (Uzielli.)
186. SILENUS, with pastoral staff, *pedum*, in hand, and deer-skin over his arm, about to replace the emptied *crater* upon its tripod-stand, *incitega*, as the Romans called it from the Etruscan. The tottering gait of the boozy demigod is ludicrously expressed in the engraving. Good Roman work, on a fine sard, a little broken at the base. (Hertz.)
187. MARSYAS, walking along, playing on the double-pipes, and absorbed in his new occupation. His figure, though somewhat corpulent, is yet too youthful and vigorous for Silenus, to whom otherwise it must have been assigned. Late Greek work, very shallow intaglio, in a good style; on a large pale sard. (Lady Greaves.)
188. SILENUS, kneeling before a vast *crater*, raising his *scyphus* to his lips. On the other side, a young Faun fills for him with an *ænochoe* (ladle) out of the crater, with a gesture full of mirth and frolic; the exergue is filled with the conventional representation,



borrowed from the Egyptians, of growing grass. Admirable for design and execution, and of the best Greek period; on yellow sard. (Lady Greaves.)

189. YOUNG FAUN'S bust, in front face; the turn of the shoulders shows that he is in the act of supporting a heavy body, doubtless his "incapable" father, Silenus; an action so frequent in Bacchic bas-reliefs. Full of life and expression; a matchless example of the best Greek style; on a circular, pale sard.

### MASKS.

190. COMIC ACTOR, standing, in front face, wearing a mask with open mouth. He wears the long and full robe, *pallium*, and carries the long hooked staff, *pedum*, badge of his profession. A good engraving in the later Greek style, on a clear, pale sard. (Praun.)
191. JANUS-MASK, made up of a Satyric Mask in full face, with two budding horns on the forehead, wreathed with a few ivy leaves, the gaping mouth displaying the tongue; conjoined with a female tragic mask, of stern and melancholy character. The latter is engraved in shallow intaglio, contrasting strongly with her mate. Excellent work; pale sard of two shades.
192. SATYRIC MASK; below, A. A good Roman work, on a sardonyx of white and red layers. Set in a very elaborate ring, in the Louis XIV. style; with small *balais* rubies upon the shoulders.
193. MASK OF AN OLD MAN, in front face, the head quite bald, but with a most voluminous beard; his aspect full of comic gravity. A genuine antique cameo, in very flat relief, in a yellow layer upon a transparent ground.
194. MASK OF AN OLD WOMAN, in profile, of truly "vinegar aspect." Mediocre Roman work, and of small size, occupying merely the middle of the field of a large and beautiful amethyst, of two shades, very convex.
195. MASK, in front face; a double row of beads on the forehead; a fillet hanging down on each side. The face is beardless, but has the singular addition of a moustache, the mark of a barbarian race (Cæsar notices it in the Britons); perhaps the character is of the same kind as Martial's "*rufi persona Batavi*," although *that* had assumed the form of a drinking-cup, "*figuli lus*." Very deeply engraved, and elaborately finished; on a black agate, red by transmitted light, of small dimensions. (Lord Murray.)
196. MASK OF AN OLD WOMAN, in profile; the hair waved, and hanging in three short tresses over the ears. A marked and curious character is given to the face; perhaps it belonged to the part of the "Nurse" in comedy. Deeply cut, and evidently of



genuine Greek work, so careful is the finish of the minutest details, and so full of expression is the drawing of the face. Sard, of a fine brownish-yellow color; Pliny's "jaspis terebinthizusa." (Lord Murray.)

197. FIVE MASKS, conjoined in the outline of a magnificent bunch of grapes : the drama being under the especial patronage of the god of wine. Two satyric masks at top, followed by three comic in one, with the assistance of a tendril and stalk, produce the figure aimed at. A good design, carefully engraved, of the best Roman period. Red jasper, of very fine color. (Tobin.)
198. TALL CORINTHIAN *Crater*; the belly formed out of three masks ; at the base are laid a *pedum* and a *syrinx* ; the top of the lid is a small cross. These adjuncts allude, I suspect, to the "Piper" and the "Goat-herd," types of the Supreme Deity in the Phrygian Mysteries ; of which Valentinus made great use in his system of Gnosticism, as Hippolytus describes in full. This vase, therefore, may be supposed a copy of the one used in the celebration of those rites. An elegant design, but somewhat coarsely executed, in a late Roman style. Fine red jasper.
199. THE YOUTHFUL BACCHUS; mask in full face ; ivy crowned ; remains of a legend in the field. Well engraved on the face of a solid ring in fine chalcedony ; the curious perforation of the substance proves that it contains a small fossil sponge. It has evidently been a modern Persian ring, converted into an antique by the addition of the intaglio by a clever Italian forger of the last century ; a very common and successful deception.
200. THE DIONYSIAC SERPENT, rearing itself out of the winnowing fan—the "mystica vannus Iacchi." This formed part of the emblems carried in the rites of Isis, as Apuleius describes them ; the device, therefore, must have been assumed by some lady initiated into her mysteries. Good Roman work, in a small sard.

#### PAN.

201. HEAD OF PAN ; ivy-crowned ; in full face ; expressing a grotesque fury in a manner that recalls the line of Theocritus :  
 "Quick anger ever seated on his nose,"  
 for it curls up with a half-furious, half-comical turn. Very deeply cut in fine red jasper. (Uzielli.)
202. PAN, dancing in front of a monstrous satyric mask, laid on the ground under a tree, against which a goat rears itself. The goat being the original prize at the dramatic contests, this subject may have been the device of some Roman *histrion*. Well engraved, with much spirit, in a fine red jasper. (Praun.)
203. PAN, dancing against a goat, for the prize of superior agility. Very spirited in design, though on so minute a scale. Small circular sard. (Castellani.)



204. PAN, seated on a rock, caressing the youth Olympus, who stands before him ; the action similar to the famous group at Naples. Rude Roman work, but in a plasma of such fine color as to pass for an emerald. Set in a massy fine gold ring of Indian make, weighing seven dwts.

## PRIAPUS.

205. PRIAPUS ; a terminal figure ; treated with great spirit, and the body beautifully modelled. Of the best Roman period ; a sard.
206. SACRIFICE TO PRIAPUS, represented in a very expressive manner. At the base of the statue is set a large vase, containing her libations, as Virgil's shepherd offered. Of all really antique representations of Priapus worship (the vast majority of such intagli being modern), this exhibits the singular ceremonies with the least disguise. The object in wearing so obscene a type was doubtless to insure fecundity ; as with the phalli in coral still worn by the Roman women who desired to be cured of sterility. An engraving of exquisite finish, in an early Roman style ; upon an agate, the back of which is covered with curiously twisted veins that certainly to the ancient eye presented figures analogous to the subject. Now whitened by fire.

## FATE.

207. FEMALE, nude, full-length figure, seen in front ; she wears necklace and bracelets, and holds a distaff, whence hangs the spindle. A similar figure, on an antique paste of Stosch, is taken by Winckelmann for one of the Fates ; or, rather, for Fate herself, for she, *Aīsa*, is always spoken of by Homer (xx. 227) as single. She is young here, for the early mythology always depicted the "Immortals" in the flower of life. This is the rarest of subjects, —Winckelmann could only find another, where Lachesis, seated on a mask, is spinning, to show her power over all the actors on the world's great stage. Italo-Greek work, minutely finished, on a dark-brown agate of several shades ; a long, pointed oval, agreeing in this respect with Etruscan rings, where the length of the gem goes across the finger. (Waterton.)
208. Boy, of grave aspect, stepping forward ; with the one hand extinguishing a torch, with the other holding behind him a large hoop. The usual personification of Death ; but his unusual accompaniment of the *hoop* can only be explained by supposing it the emblem of Time (its position signifying *Past*), in which sense it is borne by the figures of the year personified. Roman work ; well cut on a fine yellow sard.



## FORTUNA.

209. THE FORTUNA FORTIS OF ANTIVM; a bust, with helmeted head; on the breast, a ram's-head, whereon sits a raven with something in his beak; at the back, another ram's-head. A precisely similar bust appears on a denarius of the family Rustia, in company with her twin sister, with diademed head, declared by the legend the celebrated "Fortunes of Antium." The *ant* of Ceres, in the field, alludes to the family name, as did the *ram*, also placed on their coins. The reverse of the denarius bears an altar, inscribed FORT . RED; most probably it was struck on the occasion which inspired Horace's "O Diva, gratum quæ regis Antium." On the gem Fortuna bends forward, as Macrobius's times actually beheld her, when delivering her responses. The object in the raven's beak is most likely a counter, with oracle engraved thereon. Plasma; unmistakably of the date of the moneyer.
210. FORTUNA; standing, with her customary attributes—the cornucopia and the rudder. In the field, ΚΩΚΗ, probably the Chaldee for "Powerful," inserted, as was common, to impart talismanic virtue to the gem. A very good engraving of the Roman period, in a large, pale amethyst, said to have been found at Antioch.
211. FORTUNA, FACING MINERVA; between them a horse feeding; above which is a pile of wheat-sheaves. An obvious declaration of the necessity of good luck, combined with prudence, for attaining success in farming. Mediocre, late Roman work; in a red jasper of peculiarly deep tint.
212. FORTUNA, standing, resting her hand on a large rudder. The figure is in the style of the same type upon the Alexandrine coins of Probus, and clearly is of the same origin. A sketchy work on a fine red jasper, but set in a very elegant ring made at Alexandria. (Giovanni di Demetrio.)

## NEMESIS.

213. THE TWIN WINGLESS NEMESSES, peculiar to Smyrna; the one holding a bridle, the other a measuring-wand; both raise the right arm with the characteristic gesture to display the cubitus; all symbolizing self-restraint and self-knowledge. In the field ΔΙΟΝΥCΙΟΥ; in the exergue, ΖΜΥΡ; attesting the signature of one Dionysius of Smyrna, probably physician. Done in a remarkable manner, entirely with the diamond-point. Dark-red opaque sard, called by Pliny the male of the species.
214. NEMESIS, with great powerful wings, walking rapidly forward, with arm raised towards her chin, making the usual symbolical gesture that inculcated moderation. In her left hand she carries the branch of ash-tree, as did her celebrated statue at



Rhamnus. The reason for the selection of the ash for the attribute of the pitiless deity is not recorded; it may have been on account of the special use of that wood for making spear-staves. Very spirited in design, and well finished; a work of the best Roman period. Large oval, convex sardonyx, of three layers, chocolate-brown upon opaque white, with a very thin black base.

## HERCULES.

215. HERCULES, bending over and seizing the Erymanthian Boar, having cast away his club. The hero is young and beardless, as in all archaic art. Etruscan work, in the usual grotesque yet vigorous style, within a broad border; on a base cut from a large scarab, in fine striped sard. (Debenham.)
216. HERCULES, beardless and youthful, kneeling and about to let fly an arrow. His bow, of antelope's horns, is shaped as the oldest Greek Σ; his club, slender and annulated, is clearly of metal—points all evincing the high antiquity of the work. Boldly cut on a pale sard, partially calcined; cut from a large scarabeoid, of which the perforation remains. (Uzielli.)
217. HERCULES; a head crowned with laurel, not his peculiar poplar; in the character of victor and reposing after the completion of his Labors. Bold, little finished work, in the style of the same heads on the coins of the later Ptolemies, to whose period it certainly belongs. Pale transparent sard, broken at top, and cleverly restored in gold. (Giovanni di Demetrio.)
218. OMPHALE, walking, clad in the spoils of Hercules, and proudly bearing off his club. In the field, in microscopic letters, the signature of the supposititious artist, ΕΛΛΗΝ; which, when genuine, perhaps indicates the work of Alessandro Cesati, "Il Greco." Bold, good work of the early Cinque-cento, in a large sard.
219. HERCULES; a head, with the club behind the neck. Deeply cut, in the Roman manner of the Antonine period; the hair expressed by drill-holes, but the face carefully finished, Onyx, blue field, black underlayer; somewhat blanched by fire.
220. HERCULES, about to let fly an arrow at the Stymphalian Birds, one of which is seen falling through the air, already transfixed. The peculiar nature of his bow is to be remarked; the propelling power evidently depending on the elasticity of the string, as in the Bushman's bow of our own day. Fine Greek work, on a beautiful golden sard. (Uzielli.)
221. HERCULES; strangling the lion; on the back of the gem,  
 λλλλ  
 κκκκ. This figure and letters constitute the charm against the colic prescribed by Alexander Trallianus. Engraved in the most barbarous style, in small red jasper. Set in silver gilt.



## HEROES.

222. PERSEUS, standing, and holding aloft the severed head of the Gorgon, the *reflection* of which he is viewing in a polished shield lying at his feet; in his hand, the *harpè*, falchion, lent him by Hermes for the enterprise. Small figure, but well done in the later Greek manner; sard.

## HERCULES.

223. HERCULES, acknowledging his infant son, Telephus, whom a shepherd has just discovered suckled by a doe. The child expresses this by holding out a bough for his foster-mother to browse. There is in this design an unusual attempt at perspective, the old man and the doe being placed on higher planes than the principal group. A beautiful example of late Etruscan work, found at Chiusi; sard of the best quality. (Castellani.)
224. OMPHALE AND HERCULES, heads conjoined; she wears the *mitra*, head-cloth; the regular costume of the Asiatic Greeks. From the post of honor being given to the lady on this gem, we may suppose her to be Marcia, with her lord, the "Roman Hercules." Admirably engraved, on a large square cinnamon-stone, rather convex.
225. HERCULES, lifting Antæus in a deadly hug, and at the same time kicking down Mother Earth, who vainly comes to the rescue of her son. The design, full of the grotesque exaggeration of the early Revival, closely agrees with the painting of the same subject by Pollajuolo, done for Lorenzo il Vecchio, and highly praised by Vasari. It is undoubtedly the work of an early Florentine engraver amongst Pollajuolo's contemporaries. Sard, strangely veined with crimson, popularly called "blood-agate." The dexter supporter of the arms of Florence was Hercules, handed down to them from their ancestors of Fiesole. The civic seal, in use before the year 1300, was, according to Gori, the same figure cut in a large plasma, with legend, SICILLVM FLORENTINORVM: an unexpected evidence of the existence of the art so long before the Revival.

## SYMBOLIC FIGURES.

226. TRIQUEBRA; in the center, instead of the usual Gorgon, the head of Proserpine, the national goddess of Sicily. Wheat-ears spring from the legs. In the field, a *mallet*, proving this the signet of one "Malleolus," a regular cognomen in the gens Publicia. It was borne by the conqueror of Sicily, who therefore placed the Triquebra on his family coins; and later, by the quæstor of Verres, who was killed in a tumult at Lampsacus, for too closely imitating his master. Early Roman work, in a fine sard. (Hertz.)



## CITIES.

227. ANTIOCH ; enthroned upon the shoulders of the river-god Orontes ; between Fortune and Victory. Supposed a copy of the famous bronze group by Eutychides, called "The Fortune of the City," made for its first founder, Seleucus. Of better work than is usually seen in these very common gems, which clearly did not come into fashion before the third century ; being, in all likelihood, the signets of the Christian inhabitants, who took this as a device not compromising their religious scruples. Red jasper.
228. ANTIOCH ; seen in front, but the head turned in profile ; seated upon the river-god Orontes. On the one side stands Fortuna ; on the other, her founder, Seleucus, holding up a crown. A curious piece of engraving ; the principal figure apparently never completed, whilst the accessories are neatly done. Red jasper, unusually deep in color.

## PROVINCES.

229. AFRICA, personified, bust in front face, her head covered with the hide of an elephant, the ears of which drop on each side, as lappets. This personification is very ancient, appearing on certain coins of the Ptolemies ; and, later, commonly on the Alexandrine mintage, as the received type of Africa. The finest thing in its class known to me, the intaglio of extraordinary depth, and well finished, being doubtless the official seal of some governor of the province in the second century. Sard, of large size, and curious quality, being full of small black filaments of iron, which perhaps at the time recommended it to the owner from its resemblance to a lion's hide, and consequent appropriateness to the subject it bears. (Hertz.)

## RELIGION.

230. MAN, bending forward, and writing on a tablet held in his left hand, from the dictation of a boy's head emerging from the earth before him. At the time when every gem-design was supposed to contain some historical event, this was interpreted as the "Finding of the head of Tolus in the foundations of the Capitol"; but Visconti was undoubtedly right in seeing here the apparition of the infant Tages in the field of Agylla, who first taught the Etruscans the art of augury. To this art refer the sun and moon, symbolizing heaven, upon our gem. From the frequent occurrence of this subject, it may safely be considered the official seal of an augur. In the finding of Salus' head, a writing tablet would have no place ; whereas Cicero expressly states (*De Divin.*, II. 23) that "all Etruria flocked to see the wondrous earth-born child, and took down his teaching *in writing*." A good engraving on a banded agate.



231. FEMALE FIGURE, standing with hand lifted in the act of adoration. Very rudely scratched upon a dark, convex garnet. This is the commonest type upon the mortuary rings found in Cyprus. Set in a gold ring, of good pattern, but of very little weight. (From Gen. di Cesnola's first collection, sold in London, 1871.)

### ARTS AND SCIENCES.

232. SCULPTOR ; engaged in modelling in wax the head of a youth, supported before him upon a dwarf column, the usual substitute for a table. A professional signet, as are all such representations of proceedings in the arts. Very fine late Greek work, in a brownish-red sard of unusual beauty.
233. PHILOSOPHER ; seated, reading a scroll before a bust of Plato, set upon a cippus. Very fine workmanship, for, notwithstanding the minute size, the features of the bust are perfectly recognizable. Small circular sard. (Uzielli.)
234. POTTER ; nude figure, at work upon a tall amphora ; a chip in the stone gives him the appearance of wearing a petasus. Greek work of the best class ; doubtless Campanian ; the merit of such a professional seal shows it must have been cut for the Wedgwood of his day. Fine yellow sard, somewhat repolished. (Uzielli.)
235. TWO CUPIDS, or Genii, standing back to back, and upholding between them a large oviform vase, from the small end of which falls a stream of water. On the belly of the vase appears a horse at full speed, and the sun ; which symbols make me consider the whole to be a representation of the clepsydra used for timing the races in the Circus Maximus ; the greatest exhibition of such races taking place upon the "Natale Solis." This is probably the gem No. 129 of the original Poniatowsky Cabinet, which Visconti, in his catalogue, mistaking the horse for Aries, explains as typifying the showers of April. In a bad copy (Blacas), by a modern hand, the vase, the meaning of which was not perceived, is converted into a lyre. Well engraved in an early Roman style, on a sardonyx cut transversely. (John Brett.)
236. SHEPHERD, seated, milking a goat ; his crook stuck into the ground behind him ; a goat-skin cloak covers his back. Late Roman work in red jasper, set in a gold beasil in a massy silver ring, intended for the little finger, of the quaint form so popular under the Lower Empire. Said to have been found in Yorkshire. (Dineley.)
237. HUNTER, spearing a lion ; inscribed  $\chi\alpha\iota\rho\phi\omicron\rho\omicron\gamma$  ; done in the most barbarous style. Sard, brought from Bagdad.



238. DISCOBOLUS, holding the heavy quoit used in the games, and a wand adorned with ribbons, used for measuring the throws, like the "reed" in our bowls. On the table at his side is placed the oil-cruse used for anointing the body before exercise. A good engraving in the Roman style, in a large plasma unusually clear and bright of color.

## HEROES.

239. PHRYXUS, OR JASON, consulting the Delphic Oracle, typified by a pillar round which twines the Python, and on top of which sits Apollo's raven ; at the base lies the ram for the sacrifice. This seems a more probable explanation than that given by Winckelmann, of its representing Jason in the act of stealing the Golden Fleece, and the bird, the iynx, given him by Medea to charm to sleep the guarding dragon ; for that scene was laid in a *grove*, whereas the *pillar* is the regular hieroglyphic for a building. Italo-Greek style, well engraved on a tricolored agate ; the edges chipped, and restored in gold. (Dr. Nott.)

240. OPHELTES, a child crushed in the folds of an enormous serpent ; as Statius sings :

"Præcisum squamis avidus bibit anguis Opheltem,"

an expression showing a knowledge of the manner in which large serpents destroy their prey, hardly to be expected in his time. Subjects from the Epic Cycle are so uncommon in this material, red asper, which belongs to the Decline alone, that we must suppose the present group to have been engraved in the sense of an amulet, the real meaning being forgotten. (Praun.)

241. AJAX OILEI, in complete armor, tearing away Cassandra from the altar of Pallas, whose statue she frantically clings to ; but which the ravisher looks at with defiance. An admirable example of the Etruscan style at its best period ; well drawn, without much stiffness, and finished with the utmost care. Banded agate of several strata. (Castellani.)

242. CAPANEUS, struck by Jove's thunderbolt, in the midst of his impious boasting, and falling backwards, his helmet tumbling off his head from the concussion ; his sword, half-melted, dropping from his hand ; the bolt is seen in front. His hair is tied with a fillet, in the Heroic style ; all the body is nude. The expression of agony in the face is rendered with wonderful force ; the body is drawn with extraordinary skill. The cast from this intaglio, published in the "Impronte Gemmarie," is in all points far above the numerous repetitions of the subject (a favorite one with Etruscan artists, from the moral it conveyed) which accompany it in that series ; in fact, it may confidently be pronounced the finest work of that school anywhere to be found. Scarabeus, exquisitely carved in a tricolored agate ; blanched by fire. (Dr. Nott.)



243. ARGUS, the first ship-builder, cutting out with his adze the stem-piece of the vessel that bore his name. This was made out of a piece of the vocal oak of Dodona, which retained its virtue and gave responses when consulted by the crew. A favorite subject this with the Etruscans, the boldest mariners, next to the Phœnicians, of all antiquity. A good engraving in the archaic style ; in a dark sard.
244. ORTHRYADES, mortally wounded, seated on the ground, and propped upon his shield, in the act of writing with his own blood the word VICI on the shield of the foe, set up before him for trophy. In the field, the same word repeated, in large and widely-separated characters. Engraved with great precision, in a very early Roman style, retaining much of the Etruscan stiffness. Carnelian, of Italian origin, the material of most of the later Etruscan scarabei; the surface much worn. (Lord Murray.)
245. WARRIOR, approaching on tiptoe, and placing a fillet upon a sepulchral column supporting an urn. The expressive way in which the action is told makes it evident that we see here the returned Orestes, stealthily paying the last honors to the tomb of his murdered sire. Good early Greek work; in an opaque carnelian.
246. MAN ; nude figure, seated on the ground, before a blazing altar, and holding aloft a ram's head, which he appears to be apostrophizing. This subject passes for Ajax in his madness exulting over the fancied head of his enemy, Ulysses. Winckelmann describes a gem of Stosch's (Class III. 294), where Ajax is seen seated in his tent, just returning to his senses, with the heads of a ram and a bull lying at his feet. Another explanation is a sacrifice to the nymph Praxidice, to whom, it is noticed, the heads only of victims were offered. But the frequent occurrence of this subject on gems of later date makes it much more likely that its sense was much more extended, and was that of a sacrifice to Mercury, in his character of guardian of flocks; in which character, indeed, he often appears with a ram's head in his hand. Very good late Greek work, on a carnelian.
247. TYDEUS, kneeling from his wound ; as the subject is usually explained; but more probably a warrior awaiting the attack; his attitude that meant by Virgil's "*se collexit in armis*," speaking of Æneas receiving the charge of Mezentius. The leather appendage to the shield throws light upon Homer's epithet of "winged," given to that defence. Late Etruscan work; on a circular sard, somewhat calcined. (Praun.)
248. ACHILLES, disarming ; with one hand unfastening his chlamys from the shoulder, in the other holding his spear; on the ground lie, on one side, his corselet and helmet; on the other, his



shield. Very minute work, on the small field of a large Indian sardonyx of three strata; the finest specimen of the material in the whole Praun Collection.

249. AJAX ; "the gigantic Ajax of Homer," bearing off on his shoulders the slain Achilles, in whose heel the arrow is still fixed. On the ground, a great round shield, the "seven-fold" shield of the first-named hero. Early Roman work, very stiff, and most carefully executed. Dark sard.

### PORTRAITS.

250. SOCRATES ; OR, PERHAPS, DEMOCRITUS ; for, as Raspe observes, this philosopher's portraits have much of the character of those of Socrates. In the present gem, the beard is much too bushy for the Athenian sage, who wears it hanging in two separate locks; it is more of the cut always assigned to old Silenus. At all events, this is the earliest attempt at a portrait known to me, being executed mainly with the diamond-point by the most difficult method of attacking the gem, and finished with the most scrupulous care. On the reverse, a brown vein naturally represents the profile of an old man, which peculiarity may have caught the attention of the artist, and suggested the appropriateness of the material for carrying the likeness of the founder of Natural Philosophy. Light-yellow sard, very clear and lustrous. (Lady Greaves.)
251. SOCRATES ; a head in the best Roman manner ; doubtless the badge of some would-be philosopher of the second century. Pale sardonyx, the "Arminian species" of Pliny.
252. BUST OF A YOUNG MAN ; the shoulder covered with the chlamys. This has always passed for Alexander's, although the profile differs greatly from his recognized portraits, and more resembles Philip V., as seen on his coins. Further, the *horn* springing from his temples is evidently not that of Ammon, the established mark of Alexander's heads, being neither wreathed nor ringed, but flat, and more like that of the goat. The goat's horn was assumed by Caranus, founder of the Macedonian dynasty, to commemorate the services of that animal in showing the way to scale the walls of Ægium, afterwards the capital of his new kingdom. For this reason, Philip, son of Cassander, wears such horn affixed to his diadem, as does also Philip V. on a denarius of Q. Marcius Philippus. Hence, there can be no doubt this gem gives the portrait of some youthful Macedonian prince. On the back of the stone, a Cinque-cento hand has engraved figures of Venus and Apollo with some success, but with all the exaggeration of his period in the attitudes. Lapis-lazuli, a large circular gem, of the finest color, the "Royal" species of Epiphanius; set for me as a pendant. (Praun.)



253. ALEXANDER, helmet on head, but the body nude, standing by the side of his Bucephalus; his armor lying on the ground; in the field  $\Upsilon\text{TAA}\Upsilon$ . In the "Spilisbury Gems" is figured a youth taming a fiery steed, probably referring to the same subject, inscribed M. AT. NVMI, for which this signature seems intended, if read upon the stone. Of this group many repetitions exist, notably one in the Marlborough Cabinet, whence it would appear all came from some famous group by Lysippus, who, says Pliny, represented the Macedonian hero in an infinite variety of attitudes. Roman work, in a good style, on a very large and fine sard.
254. TWO FEMALE HEADS, veiled, facing each other; between them, the bust of a child in front face, apparently diademed. Supposed to be an infant Ptolemy, between his mother and grandmother, both of the name Cleopatra. Well engraved upon a gem bespeaking the high condition of the personages it bears, being an amethyst of unparalleled beauty, much resembling a *balais* ruby. (Giovanni di Demetrio.)
255. FEMALE BUST; a veil on the back of the head; around the neck a string of pearls. In the field a monogram, clearly giving the first half of the name "Arsinoë." This is probably Cleopatra's younger sister and rival; for the engraving is decidedly in the Alexandrine manner, coarse and heavy, but effective. Fine brown sard, very convex.
256. HEAD OF A MAN, nearly bald, with strongly marked profile; in front, the rim of a large shield. The face resembles that of Marcellus on a coin of the family Cornelia, the reverse of which depicts him bearing the "spolia opima" of King Viridomarus; the shield introduced here so significantly must allude to the same event. Early Roman work, in a stiff archaic style, on a pale sard.
257. SCIPIO THE ELDER; a head covered with a close-fitting leather helmet, with chin-strap. This was done to conceal his baldness, for the same reason that he wears the great metal head-piece in his portrait upon the denarius of his descendant. An admirable engraving, the resemblance to the well-known bust being perfectly preserved, but probably a modern work. Sard.
258. BRUTUS THE YOUNGER, an admirable portrait, presenting every criterion of antique workmanship. Sard of uncommonly fine color and transparency, slightly chipped on the top of the head.
259. CICERO; an unmistakable production of the Cinque-cento school, well engraved in a very fine garnet. Set in an elegantly chased ring of the same period, the back and shank chiselled out in minute and intricate patterns.



260. FEMALE HEAD, in the character of Isis, as shown by the lotus-flower in her hair; a long tress falls down her neck. In both these respects this strongly resembles the head of Julia, daughter of Augustus, seen upon the coin of Marius Trogus, though in the latter the face is somewhat more plump. The elegance of the engraving also bespeaks the same epoch. Brown sard. (Lady Greaves.)
261. CAIUS CÆSAR, son of Agrippa and Julia, which I recognized by its exact agreement with his portrait upon a denarius of Augustus. A matchless example of Roman art in this line, in which it succeeded best, and perhaps the work of Dioscorides himself, as portraits of the kind would naturally be reserved for the court engraver. Deeply cut in a sard of a rich golden brown. (Lord Cadogan.)
262. CLAUDIUS, aged and thin-faced, with radiated crown, the badge of a "Divus." This head has always passed for an Augustus, but the mouth and chin, added to the long neck, prove it beyond all doubt to belong to the son of Drusus. The heavy but forcible style of the engraving so closely resembles that of the mintage of Alexandria as to leave no doubt as to the place whence it proceeds. Chalcedony, very clear, with a slight tinge of green. (Praun.)
263. HEAD OF NERO, in style identical with that upon his later *aurei*; but the ram's-horn upon the temple declares he figures here as Alexander himself. No doubt a specimen of Greek adulation, which was so highly to the dilettante's taste during his tour through Hellas. Gems with his head as Mercury, and as Apollo, are known to me; to these assumptions he might pretend some claim as the professed patron of the fine arts, and of music; but in that of the "Great Emathian Conqueror," he must have made even his own courtiers laugh. It will be remarked in this intaglio that he has the long, thin neck acquired by those much in the habit of singing to large audiences. Sard, pale yellow, and wonderfully lustrous, being the sort our lapidaries call "sun-stone." (Dr. Nott.)
264. NERO; the young head with nascent beard, and therefore executed before his eighteenth year, when he shaved, and established the festival Juvenalia in honor of the occasion. Done in a stiff, flat style, apparently in the Asiatic-Greek manner; on a very large and good sard.
265. DOMITIAN; laureated head; a contemporary portrait, full of life, and carefully engraved. Dark, almost opaque, red sard; a material that seems from its frequency to have come into fashion about this time.



266. NERVA ; laureated head. The work is a most skilful imitation of the antique, but nevertheless must proceed from a hand of the last century. In the first place, it is too good for the times of Nerva; the gem itself far beyond the regular dimensions of an ancient seal-stone; and its species the bright orange known only to the modern trade. Set in an elegant swivel-ring, of the Poniatowsky pattern.
267. PERTINAX ; an unmistakable likeness ; engraved in the careless style of his declining times, but on a very fine material—the guarnaccino garnet, a large and lustrous specimen.
268. SABINA ; her hair wreathed about her head, as seen on some of her medals. In the field, the signature of the pretended artist ΑΥΔΟΥ ; which alone condemns every gem on which it appears. Deeply cut, and admirably finished, in a most skilful imitation of the antique manner by a modern hand. Large greenish-brown chalcedony. (Holditch.)
269. BUST OF A YOUNG LADY, as Diana ; her hair wreathed round her head, in the fashion set by Faustina Mater. The profile clearly shows her to be the younger of the name, deified according to the rule of the times for the unmarried ladies of the imperial house. Excellent contemporary work, on sard. Set in a silver collet upon the original iron ring.
270. BUSTS OF THE YOUNG CARACALLA AND PLAUTILLA, facing each other ; between them the myrtle-wreathed hymeneal altar, on which is perched the imperial eagle. From the heads of each spring wheat-ears, showing them here in the characters of Ceres and Bonus Eventus ; under which form Caracalla also appears upon the great Townley paste cameo in the British Museum. Plautilla varies her *coiffure* to a far greater extent than any princess in the Roman series, sometimes appearing with her hair done up in a chignon, like Faustina junior ; sometimes with it hanging down in long tresses ; but a denarius in the collection of Trinity College Library exhibits her hair dressed as in the present case. A very neat engraving, the best the times could produce, as the nature of the circumstances leaves no doubt ; in a very beautiful sard. (Praun.)
271. BUST OF A YOUTH, bearing a shield emblazoned with a gryphon ; and on his shoulder, in place of the usual spear, the rudder of Fortune. Of this elegant compliment the first example is the coin of Hadrian, with the emperor extending Fortune's rudder over the globe. The boy Cæsar, here represented as the future restorer of prosperity to mankind, may be the young Licinius, or Romulus Maxentii, to judge from the style of the engraving, which has but little character or life ; sard, poor quality.



272. DIOCLETIAN (?) ; for, besides the agreement of the profile with his medals, the portrait exhibits the close-cropped hair and beard, after the fashion of his reign, as well as the imperial *paludamentum* on the shoulder. Very stiff in design, but carefully finished ; altogether in the style of Diocletian's best executed coins. Fine large sard.
273. JANUS-BUST, with the faces of Diocletian and Maximian. The work of this unique intaglio coincides perfectly with that of their coins, being extremely stiff, yet exhibiting much individuality in the portraits. It is recorded that statues of the two emperors were set up under this Janus form. Green jasper, curiously interspersed with patches of crystal ; doubtless regarded at the time as a stone of great virtue. (Praun.)
274. ROMAN EMPEROR, in the *paludamentum*, standing between two Victories, one of them offering him a laurel, the other a radiated crown. At his side appears a stag, clearly put there to indicate the personage. The two crowns being the symbols of victory and of empire respectively, these circumstances combine in pointing out Æmilian, a special votary of Diana, as the hero here commemorated. These points I have fully discussed in a memoir upon this intaglio, published in the "Archæological Journal" for 1873. Very barbarous work, like that of the coins of the period ; on a pale yellow sard.
275. EMPEROR, seated, attended by three female figures, emblematic of the divison of the world ; in front stands Fortuna. In the exergue, two crossed palm-branches, as common in the contorniate medals—a good design, but very sketchy ; the last-mentioned adjunct makes me assign the work to the fifth century. Sard, of many and very bright shades.
276. BUST OF A LADY, with hair dressed in the style first set by Julia Domna ; in the field a cornucopia ; and the legend, curiously mixed up, so as to escape detection by the casual reader, AMO TE EGO. Evidently the signet of a "very fast young lady" at the opening of the second century, and a good work of art for those times ; sard.
277. FEMALE HEAD ; the hair, in thick coils, gathered up on the head, after the fashion set by Faustina the elder, but without the string of pearls. The portrait of some great lady of her times, executed in the best style of the art, in a bright yellow sard. (Webb.)
278. BUST OF A BOY, with short curly hair, in the style of the young heads of M. Aurelius. Cameo, of very good work, in white upon light brown. Set in an elegant ring in the Louis XIV. taste, with masks upon the shoulders.



279. CHILD'S HEAD ; a full-face ; chubby cheeks ; snub nose ; full of life ; an unmistakable portrait. Below, TYXIA—"Seal of Tychias," a fond father who took his child's face for device instead of the comic mask so frequently used, and for which it was a good substitute. Late Greek style, in a very rich dark-red sard. Set for me in imitation of the Canopus iron ring. (Marsigli.)
280. HEAD OF A CHILD ; in front-face, with close-cropped curly hair. Carelessly engraved, in a circular sard of uncommon beauty of color. (Pourtalès.)
281. MALE HEAD ; formerly supposed that of Lepidus, but on no sufficient grounds. It is, however, unmistakably of his period, and an excellent specimen of early Roman portraiture, deeply cut and carefully finished. Black jasper, very convex ; originally set in an iron ring, a sure proof of its belonging to the times of the Republic.
282. BUST OF A LADY, with hair dressed in the fashion of Faustina Mater, to whom her profile bears some resemblance. Good work of the same period, on an opaque dark-red sard. (Dr. Nott.)
283. BUST OF A LADY, with her hair gathered into a great bunch at the back, in the elegant fashion first set by Fausta, wife of Constantine. The stiff character of the engraving, which, however, is very neatly executed, is also quite in the taste of that period. Deeply cut, in a dark-red opaque sard ; the surface of which has been deadened, like many Sassanian gems, in order to give more effect to the polish of the intaglio. .
284. BUST OF AN ORATOR ; so distinguished by the regular gesture of such figures—the hand folding the robe upon the breast. He has close-cropped hair and beard, the features are well expressed, and there is much individuality in the face. Evidently the portrait of some celebrated advocate of the second century. Deeply cut in a rare species of sard, resembling the cinnamon-stone in color. (Uzielli.)
285. HEADS OF A MAN AND WOMAN, facing each other ; in the field, traces of the legend AVE and PAX ; showing it to have belonged to a wedding ring. The fashion of the hair of both is evidence of the date, the end of the third century. Neatly engraved, in a thick disk of silver, once set like a gem in a ring of iron. Mounted in silver gilt. (Lord Murray.)

#### ANIMALS.

286. LION, pulling down a Bull ; his mane represented by cross-hatching ; but the bodies of both animals drawn with great truth to nature. In the Curium gem of the two lions fighting, the mane was similarly expressed. As this type so constantly recurs in



Phœnician works of every kind, there can be no hesitation in referring the present gem also to that nation of engravers. Chalcidony, remarkably pellucid ; probably cut off a large scarabeoid.

287. LION, springing on a Stag from behind ; below, Sea-horse swimming. Both these types being regular Phœnician badges, placed upon all coins that exhibit traces of the influence of that nation, there can be no doubt as to the origin of this gem. Very roughly sketched out, and apparently unfinished ; an instructive example of the method in which the ancient engravers began a work by boldly scooping out the stone with the diamond-point to the depth required. Large sard, set for me in silver, after the pattern of many found in Cyprus.
288. LION, chasing an Antelope ; as the mane of the lion is executed in the peculiar manner characterizing the sculptures of Persepolis, and the drawing of the group more free than anything of Sassanian date, this work may belong to the Achæmenian period, and is valuable on that account from its rarity. Fine sard of pointed oval shape, broken across the middle.
289. LION, pulling down a Bull, which he has seized from behind, over the right shoulder. The drawing is bad, although a vast amount of labor has been bestowed upon the finish of the work, which seems to belong to an early school. Large sard, of the clearest and most beautiful quality.
290. LION, passant, in a bold early style, resembling that seen on the coins of Massilia, within a simple Etruscan border. Very deeply cut in a dark red sard. (Hertz.)
291. LION, pulling down a Stag ; the latter is carefully finished, but the body of the lion is merely sketched out. Early Roman work, in a dark sard.
292. LION'S HEAD in front face, surrounded with rays and persea leaves, faintly indicated. These adjuncts prove this to refer to the Solar Lion ; but the same type, being misunderstood at the Revival, the author of the famous gem of the Marlborough Cabinet added a collar, and called it the "Dog Sirius." The present gem, though very bold, and yet carefully finished, has much of the archaic stiffness in the treatment that characterizes the Greco-Egyptian school. Deeply sunk in a beautiful almandine ; unfortunately cracked across.
293. LION, pulling down a Stag ; a device borne by the gens Durmia, as their denarii attest. Good, early Roman work, on a very small black jasper.
294. GROUP OF COWS ; the one in front recumbent, but in the act of rising ; the next is standing up ; behind her appear the heads of two more ; all four have their heads raised as though low



ing. The centre of the group is occupied by a tree. The entire arrangement proves this to be a copy of a bronze, perhaps Myron's so celebrated one ; for Propertius calls it :

——“ armenta Myronis,  
Quatuor artifices vivida signa boves.”

Very minutely finished on a sard ; the surface much worn.

295. Cow, suckling her Calf under a tree, and browsing on a tall tuft of herbage. A neatly finished intaglio, in an earlier style than is usual in this material ; a fine plasma. Set in a gold ring of English make, bearing inside the initials J. L. and a mitre, marking it as the property of a bishop of the last century.

296. BULL, butting, to be distinguished from the Taurus of the Zodiac by the absence of the cornucopia and stars. The bull was the emblem of Italia, a name derived from *vitula*, for which reason the figure was put upon the coinage of the Italian Confederates during the Social War. Bold, and well engraved in the early Roman style ; sard. (Praun.)

297. BULL, recumbent, but bending his fore-legs in the act of rising ; the same breed of the beast as is figured on the coins of Sybaris, in the eighth century before our era. Highly finished Etruscan work of that date, within a simple border, cut in shallow intaglio on the base, broken across the perforation from a very fine scarabeus. Sard, traversed by a white band, like an heraldic pale ; gems thus marked seem to have been specially devoted to the representation of animals.

298. BULL, couchant and regardant (to speak heraldically), in the act of rising from the ground, as at the approach of an enemy. The figure and the manner of the engraving agree closely with the same type on the coins of Sybaris, which are necessarily anterior to the destruction of that city, B. C. 510. From this coincidence in style, the period of all such intagli as the present may be approximately deduced. The figure is surrounded with an Etruscan border of the simplest kind. Small scarabeus in fine amber sard ; set for me in imitation of the Palestrina ring already noticed.

299. BULL, feeding upon a low bush, after the usual manner of such representations. Mediocre Roman work, deeply cut in a brownish sard.

300. Cow, walking. Roman work, carefully finished in a very small, clear plasma, not to be distinguished from emerald.

301. BULL, butting against a myrtle-tree standing in the middle of the field, and under which reposes a goat ; a second goat rears itself up against the tree. A good engraving, of Roman date, although found at Athens ; on a sard of the best quality. (Merlin.



302. HORSE, walking and carrying the palm of victory above his name, TIBERIS. "Euphrates" occurs as the name of a racer in the Barcelona mosaic of the Circus. Reverse, the Abraxas god, having the head of a vulture, with triple plume. Below, ΙΑΩ. On the bevelled edge ZACTA ΙΑΩ ΒΑΡΙΑ, "Iao, the Destroyer, the Creator." This combination of types must have been intended to secure the favor of the god to the owner of the horse here portrayed. Green jasper, spotted with specks of red. Set in silver gilt.
303. LITTLE BOY, hair bound with a fillet, standing and caressing a great hound, taller than himself. An exquisite engraving of the best Greek times, for the gem retains traces of the original perforation through the axis, showing that it has been a scarabeoid, the primitive form of the Grecian signet. Ruby-colored sard, of a richness of color of which I have seen no other example. (Uzielli.)
304. STAG, at full speed, in a state of excitement, as if pursuing the hind. This must have been the *τραγέλαφος πριαπίζων* upon the great onyx, catalogued amongst the *donaria* in the Parthenon, at the beginning of the fifth century before our era. The imitation of the Phœnician style in this figure, with the improvement in the drawing, but the great falling off in technical execution, proves this intaglio to belong to the insular Greeks of very early times; in all probability it was found in Cyprus, whence the late extensive explorations have brought numerous gems into the Paris market. Scarabeoid of exceptional size, of the finest sapphirine chalcedony that ever came to my knowledge. Set for me in imitation of the Palestrina scarabeus, already noticed.
305. WILD BOAR, at bay, attacked by a small hound, like the type of the denarius of the Hosidia family. The boar is drawn with much spirit, and is carefully finished, but the hound is a ridiculous sketch; one of those unaccountable inconsistencies one so often encounters in ancient gems. Judging from the similarity of the work to that of the coinage of the last century of the Republic, it would seem to belong to the same period. Very convex sard, of fine color, but much defaced on the surface by long use.
306. GRASSHOPPER, perched on the back of a goat, which seems to exult under the burden. The insect, by the form of its body, and its habits, suggested to the ancients the idea of the phallus; hence its constant introduction into amulets, intended to avert the stroke of the Evil Eye. Pisistratus, according to Hesychius, set up a bronze grasshopper in the Athenian Acropolis, in the capacity of a talisman. It was likewise supposed of great virtue in all diseases of the genitals. To the latter belief must be referred the choice of the animal on which it is here mounted. Bold Roman work, on a large and very convex sard. (Lady Greaves.)



307. RAM'S HEAD, extremely minute in size, but carefully finished, occupying the middle of a large circular sard. Mercury, as patron of flocks, often appears with a ram's head in his hand; hence the present intaglio has, doubtless, reference to his worship. (Brought from Athens by Merlin, French consul for Greece.)
308. HEADS OF A HORSE, GOAT, AND BOAR, united into a group. Such groups, which are not unfrequent in gems, either had some mystic meaning for the wearer, or may have been merely the device of a wealthy farmer. Boldly engraved in the Campanian style in a bright yellow sard, curiously traversed by a crimson line.
309. HAWK, bearing in his beak the caduceus of Thoth, the Egyptian Hermes, of whom this bird was the attribute. Greco-Egyptian work, in sard, blackened by the oxide of the original iron ring, of which it retains the gold collet, and a fragment at the back. (Praun.)

#### SPHINX.

310. SPHINX, recumbent, showing much of the Assyrian manner, especially in the wings, but the body drawn in masterly style, and very deeply engraved. The figure is enclosed in a simple Etruscan border. The base of a very large scarabeoid, of insular Greek make; part of the perforation still remaining. Brownish sard. (Uzielli.)
311. SPHINX, in the act of springing forward, with outstretched wings; a branch between her fore paws. Her hair is tied up in a great bunch on top of the head after a fashion not hitherto observed in such figures. The whole composition is forcibly compressed within a simple Etruscan border. The style of art, however, is insular Greek, not that of any part of Italy; being very peculiar, boldly cut with much use of the drill, retaining much of the Phœnician model in the design; but the artist had not yet succeeded in giving finish to details. The base of a scarabeoid, split off through the line of the perforation, which is very curious, having been bored with two drills of different sizes. Light brown, clear sard.
312. SPHINX, double-bodied, seated; seen in front face. The meaning of this singular design is inexplicable; it however occurs as the cognisance of the shield of the twin Molionidæ fighting with Hercules, in a gem published by Welcker ("Alte Denkmäler"). I have also met with it on a large crystal scarabeus of Asiatic-Greek work. This must be the gem of the (original Poniatowsky Cabinet) No. 52 of Visconti's Catalogue; he deduces such double-bodied figures from their common employment as supports for tables; whence they were borrowed by the seal-cutters with no



other view than that of varying the types; but allows there may have been a hidden sense in such duplication. The same notion is seen in the great winged bulls, the corner-stones of Assyrian palaces. An excellent Greek engraving, on a fine sard. (Uzielli.)

313. SPHINX, seated, in the pose of that upon the coins of Chios. A good later Greek work, carefully finished in every detail; large, black jasper.
314. SPHINX, trampling upon a prostrate Theban, who, rising on his elbow, attempts to defend himself with his sword. The action of the monster, with her expanded wings, pouncing down upon her prey, is drawn with great spirit, evidently a copy from some famous sculpture or painting; but the execution is somewhat sketchy, as is invariably the case in this material. A nicolo of well-defined colors.
315. SPHINX, seated, with the reflexed wings peculiar to her figure in primitive art. An early, perhaps Etruscan, intaglio, in a sketchy style. (Lady Greaves.)
316. GRYPHON, pulling down a stag; the type of the coins of Bocchus, King of Mauritania. The primary meaning of this device was astrological, the gryphon standing for the sun, the stag for earth; as in the corresponding group of the lion and bull. Engraved in a peculiar style, resembling that of certain scarabei from the Ægean islands; in a pale amethyst of the most charming mauve color, when viewed by the light of the sun.

#### GRYLLI.

317. HEAD OF A RAM, the under-side converted into a youthful face. Viewed another way, the whole becomes a head covered with the Persian *cidaris*; the appropriateness of the conversion being manifested from the fact that the sign Aries was the protector of Persia. A highly finished intaglio, in a bright yellow sard. (Dr. Nott.)
318. ELEPHANT, creeping out of a snail-shell; a clever "surprise," in the union of the mightiest and the most fragile of things created. Good Roman work, in very fine sard. (Uzielli.)
319. CAPRICE, in the outline of a bird, having the head and neck of a horse, a mask for a body, a ram's head for rump, whence issue three wheat-ears. In the field, the sun and moon, a proof of the astrological nature of the talisman. Admirably engraved on a sard of a rich golden brown; a rare species of the gem. (Praun.)

#### MUSES.

320. SIREN, advancing, and playing the lyre; in the field, the sun, a palm-branch, and KAI. Raspe (9551) gives the same type, but the legend in the exergue. This curious subject is explained by the Orleans gem, with the heads of Pertinax and his family; in



the centre, a vase containing two palms, inscribed XPY; above, KAIHTOAEINA; below, EAOTIA, showing it to belong to the winner of the prize for poetry in the "Capitoline Helvia" games. Good work, in dark sard.

### GRYLLI.

321. GRASSHOPPER, marching along on its hind legs; over its shoulders a pole slung, from which hang, in front, bunches of grapes; behind, a cornucopia and a bee. All these components produce the outline of that so popular device, a cock carrying a cornucopia, emblem of opulence due to vigilance—on examination the grasshopper will be found to have the head of a ram. One of the most complicated of these caprices that has come in my way; the Capricorn at first suggests the idea that the meaning is astrological, but it is equally probable that the designer's intention was merely to augment the force of the "surprise" by bringing together the most incongruous objects he could think of; for the oddity of the amulet augmented its power in averting the Evil Eye. Neatly engraved on a brown sard, the proper color of the insect. (Uzielli.)
322. HELMET, formed out of a boar's head, backed by a ram's; on the crown lies a sleeping wolf, whose tail droops down for the crest. The chin-strap is a lizard, sacred to Minerva; as the boar, wolf, ram were to Hercules, Mars, Mercury. The components are cleverly united into a congruous whole, very carefully finished, and deeply cut in a fine sard. Set in a very elaborate ring, in the style of Louis XV. (Lady Greaves.)
323. GRYLLUS, in the outline of a monstrous head, compounded out of a boar's, a large mask, and a smaller mask, whence springs the neck of a cock. The idea of the whole seems the representation, at the first glance, of the head of an eagle. In these caprices the general outline was always intended for some definite figure. Deep, rudest Roman work, on a very fine sard.
324. FANTASTIC BIRD; all the attributes of Minerva combined in one figure, having for head that of the goddess. The bird is trampling on a lizard, also an attribute of Minerva. This curious type is also found upon a denarius of the Valeria family, where Havercamp considers it as a Stymphalian Bird, which shot forth its quills like darts. More probably the figure is merely a rebus on the family name, containing everything significant of valor; in the same sense as the Giant seen on the same coinage. Engraved with singular fineness, upon a large round sard, blanched by fire. (Louis Fould.)
325. ELEPHANT'S HEAD; made up of a Bacchus and Silenus, and carrying in its trunk a lighted torch, allusive to the orgies. As the beast belongs to the Indian triumph of Bacchus, the components are sufficiently appropriate. Very boldly cut, in a red jasper. Set in what seems to be an antique gold ring. (Norton.)



326. ELEPHANT'S HEAD, made up of three masks, holding a caduceus in the trunk. This type, a common one in the class, has been supposed an amulet against the elephantiasis, but on no authority. Most of these caprices contain Bacchic ideas, and the elephant, like the parrot, refers to the Indian origin of the original Dionysus. A first sketch, never finished, on red jasper.
327. BIRD-CHIMERA ; made up of head and neck of an eagle, holding a wreath in its beak; a huge satyric mask forms the body of the creature. The most minute in scale of these fancies anywhere to be found; neatly done, on a red and white onyx.

## ANIMALS.

328. PARROT ; carrying a bunch of nuts in its beak. The reflexed feathers of the tail show this to be the "psittacus torquatus" of India, the only species known to the ancients. It is a parakeet, bright green, with a red ring about the neck, and orange-colored beak, as Ovid describes Corinna's pet. Bold Roman work, in sard. (Greenwood.)

## INSCRIPTIONS.

329.  $\epsilon\upsilon\tau\upsilon\chi\epsilon\iota$   
 $\epsilon\upsilon\chi\epsilon\beta\iota$ —The phonetic spelling of  $\epsilon\upsilon\tau\upsilon\chi\epsilon\iota$   $\epsilon\upsilon\chi\epsilon\beta\iota$ .  
In white relief, on the black ground of a small onyx. In the original gold ring, with raised, projecting shoulders, of the quaint pattern so much in vogue, more or less modified, under the Lower Empire. The ring is so small as only to admit the top joint of the little finger, for which it was clearly intended; the fashion being to wear one on each joint. (Uzielli.)
330. The gem out of a gift ring, inscribed in large letters,  $\kappa\upsilon\pi\rho\iota\varsigma$   $\theta\epsilon\omicron\delta\epsilon\iota$   $\chi\alpha\iota\pi\epsilon\iota\varsigma$ —"Cypris sends her greeting to Theodes"; where the fair donor's status is sufficiently indicated by her name; as is the period when the recipient lived by his title, "God-fearing." Very fine sard; set for a pendant.

## CHINESE.

331. CHINESE SIGNET ; in porcelain ; painted in blue with landscapes; made upon the model of the larger Sassanian seals, but having the sides planes, and not semicircles. The face is thus reduced to a parallelogram,  $1\frac{1}{4}$  by  $\frac{3}{4}$  inches square. Engraved with characters in shallow intaglio, painted red to give them effect. Smeared with India ink, applied with the thumb, as in copper-plate printing, it transfers a clear impression of the inscription to damped paper.























King, Charles William

Collections of engraved gems

New York [1894]

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